6608

PLATINUM SERIES

Teach Yourself To Improvise at the Keyboard

Everything you need to know to start improvising now!

- For acoustic piano and electronic keyboard
- Teaches how to improvise in blues, rock and jazz
- Easy-to-follow instructions that make learning fun

BERT KONOWITZ

Alfred

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GETTING STARTED

FOREWORD

With this book you can learn how to improvise in jazz and rock styles like a pro! Improvisation is important because it allows the performer to use music to express individual feelings and ideas. Improvisation is a natural part of jazz/rock playing. It allows you to take written charts or lead sheets and create new melodies, rhythm and chords. Whether you wish to play as a soloist or in a jazz or rock band, you will be instantly equipped to know exactly how to improvise. The secret is out—everyone can improvise!

You will need an acoustic or electronic piano, or a keyboard that has a piano register. If you use an acoustic piano, you will have the advantage of touch sensitivity and the natural feel of a true piano keyboard. If you use an electronic keyboard or synthesizer, for best results it should have a full-sized keyboard and be touch-sensitive.

IMPORTANT! Although this is a Teach Yourself book, any student will find it easier with the help of a competent teacher. If you run into difficulties, a teacher is a must. If you find that you are making exceptionally rapid progress on your own, you will certainly learn even more rapidly with professional assistance. Learning music *with* a teacher is always easier than *without* a teacher.

Optional CD

The companion CD features examples of the pieces (indicated by track number) with background arrangements. Turn the balance all the way to the left to hear just the piano part; turn the balance all the way to the right to hear just the arrangement, minus the piano part. Keep it in the center for a perfect combination of both!

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Improv Idea #1:
Playing 8va (one octave higher than written)

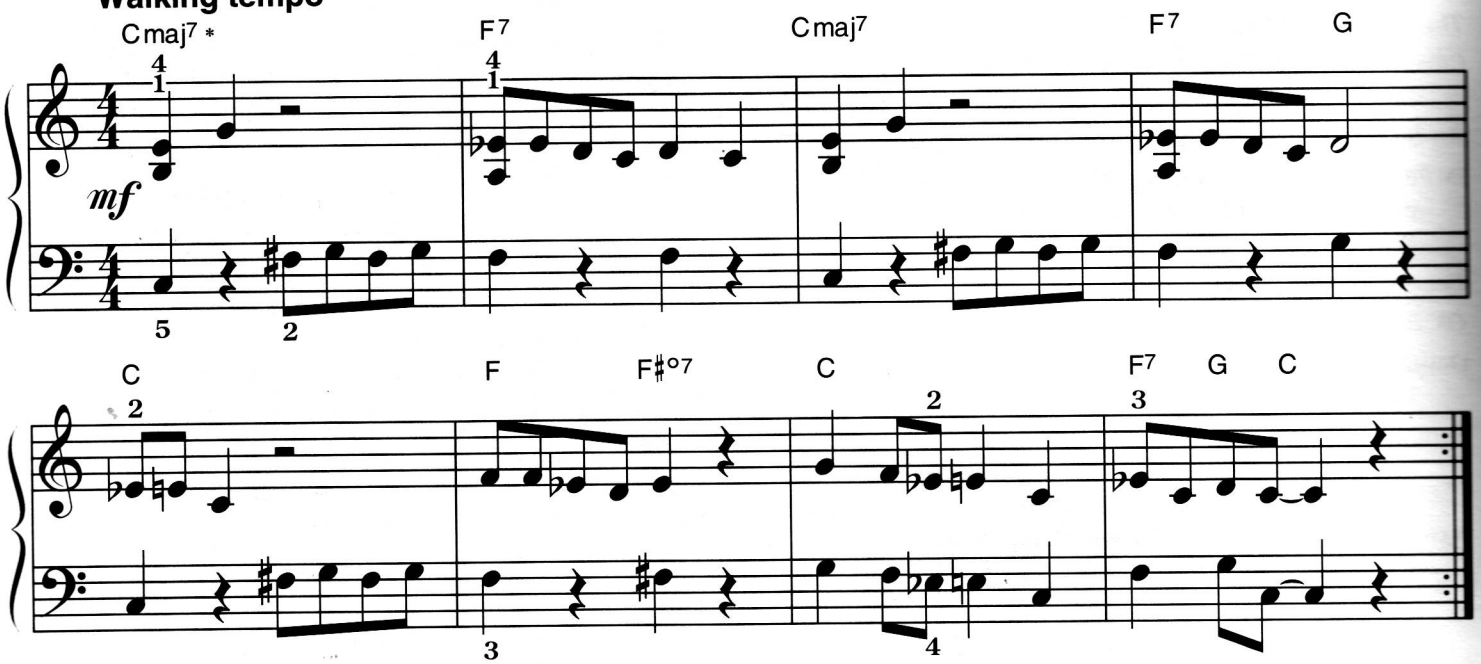
IMPROVISATION ("Improv" for short) is an exciting musical skill that will give you the ability to use a variety of musical techniques to play written music in slightly different and appealing ways. Follow these carefully worked out steps to improv, beginning by playing ***8va*** or as written. The improv score and markings in the music will help you to get started.

Following Directions

Track 1 (See page 2.)

Play as written.

Walking tempo



The IMPROV SCORE is a step-by-step guide that will make improvising very easy.

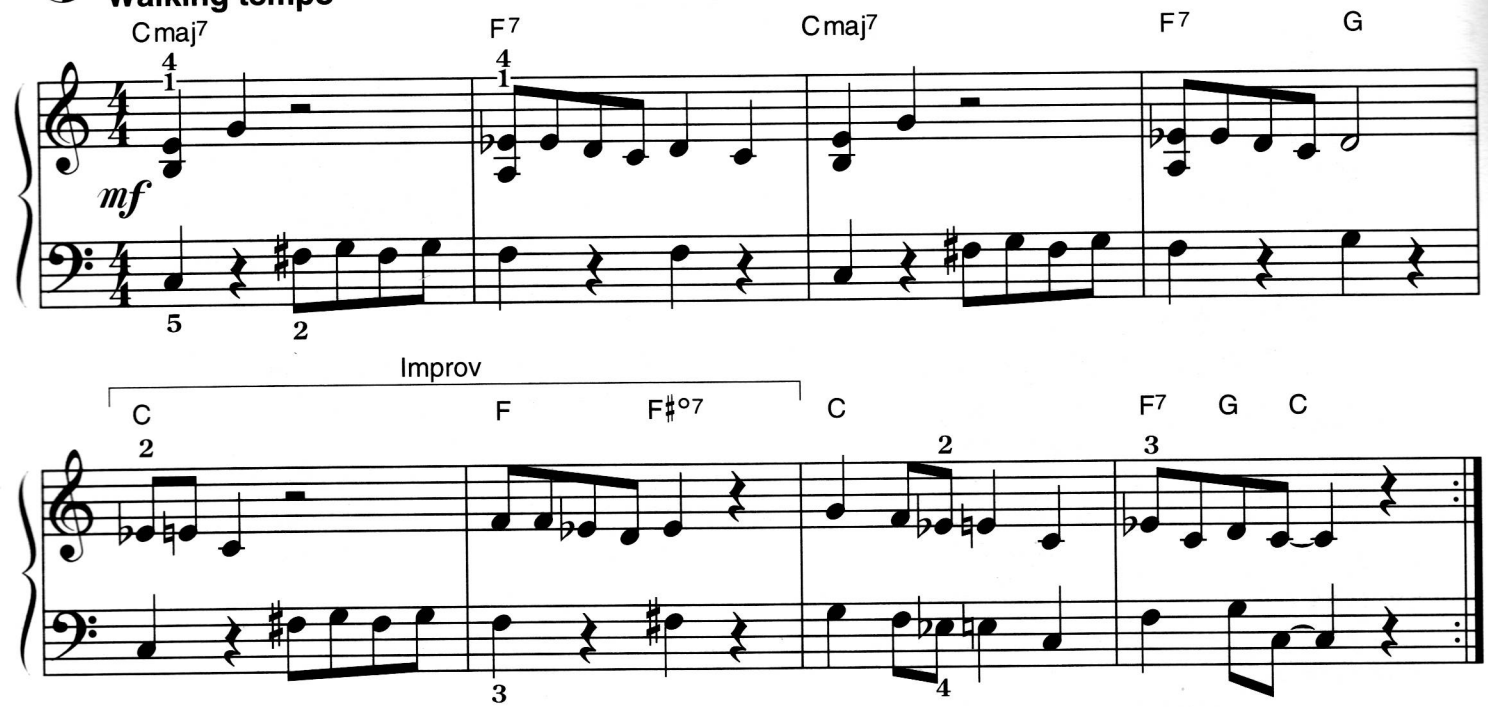
Changing Directions

IMPROV SCORE

1st time, play *right hand (RH)* ***8va*** at the Improv measures marked (⌐¬).
2nd time, play *both hands (BH)* ***8va*** at the Improv measures.

Track 2

Walking tempo



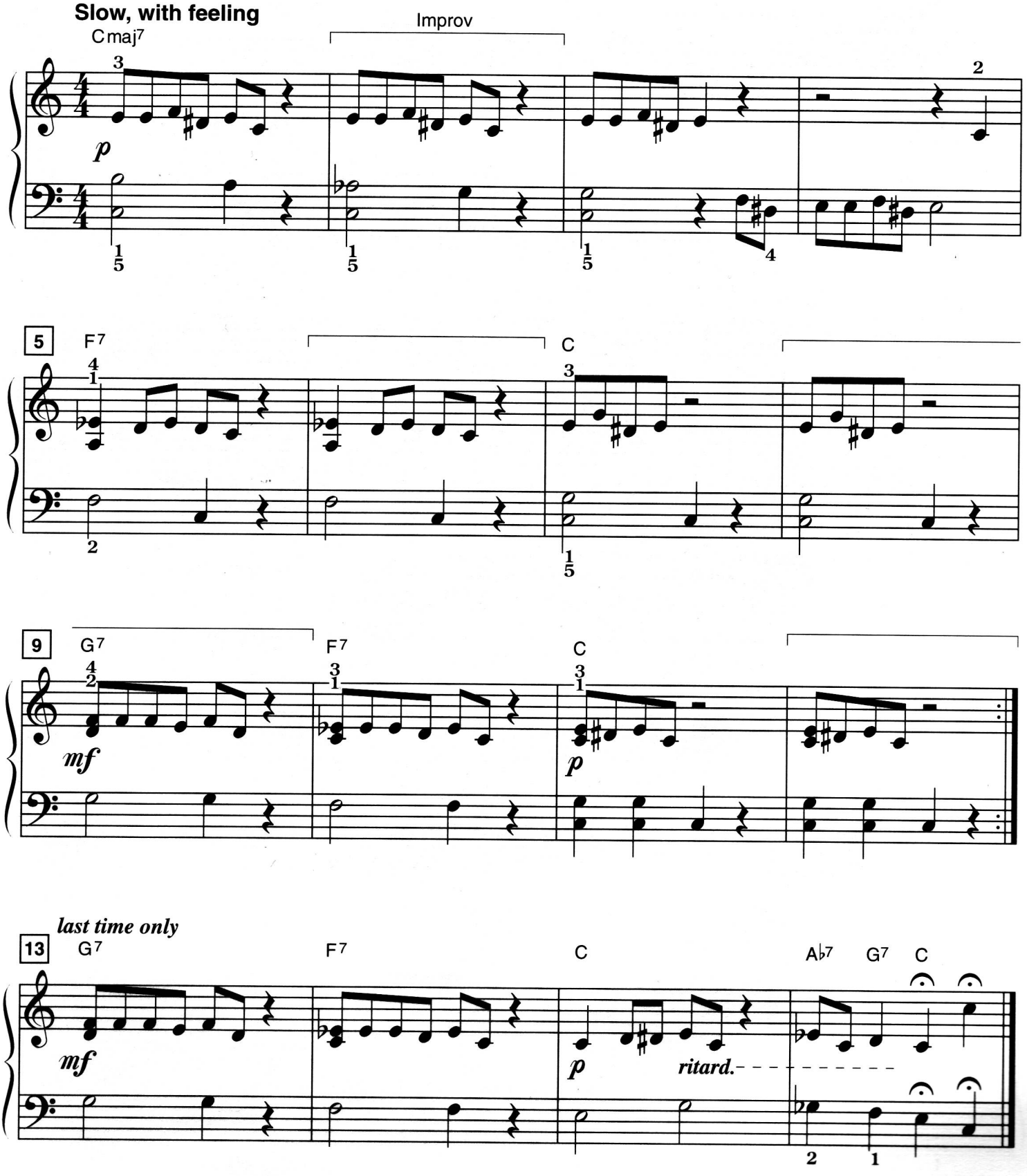
* Chord symbols let you know what chords you are playing. They also can be useful to any guitarist or bass player you might be jamming with. See page 79 for a chord dictionary of some basic chords.

Improv Performance #1

Easy Street Blues

Track 3

IMPROV SCORE
1st time, play measures 1–12 as written (no Improv).
2nd time, play *right hand (RH)* ***8va*** at Improv measures.
3rd time, play *both hands (BH)* ***8va*** at Improv measures.

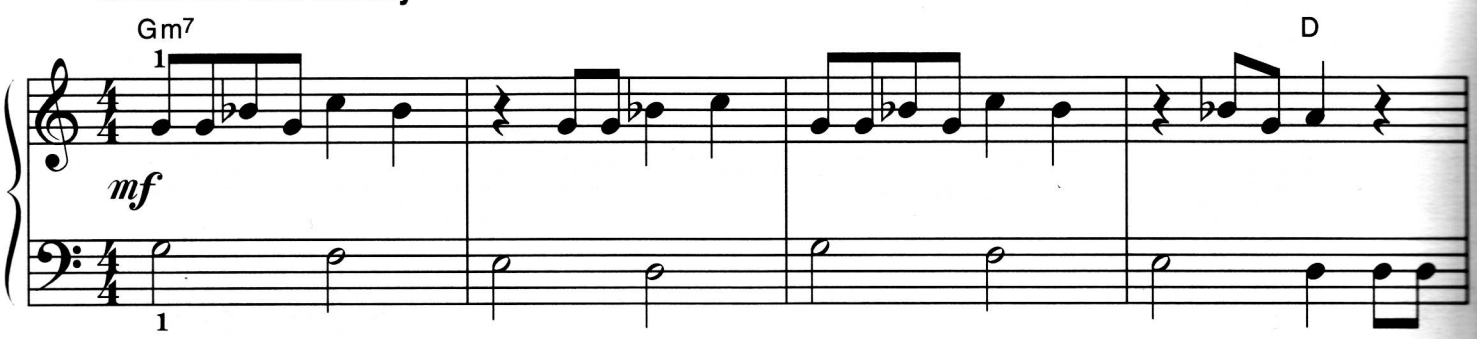


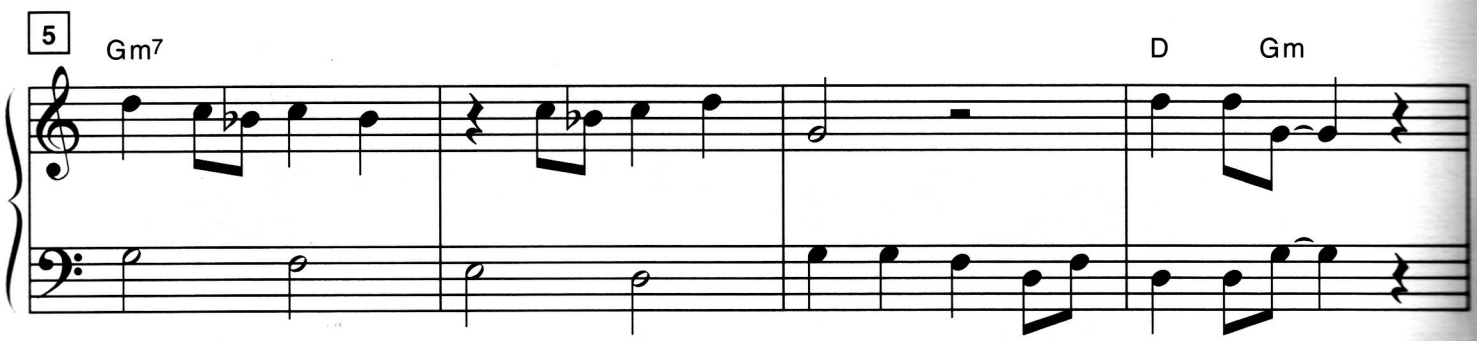
Making Improv Decisions #1:
Playing 8va (one octave higher than written)

Your Improv in measures 9–12 will reflect *your* mood. Play it with energy and imagination.

Mood Swings Track 4

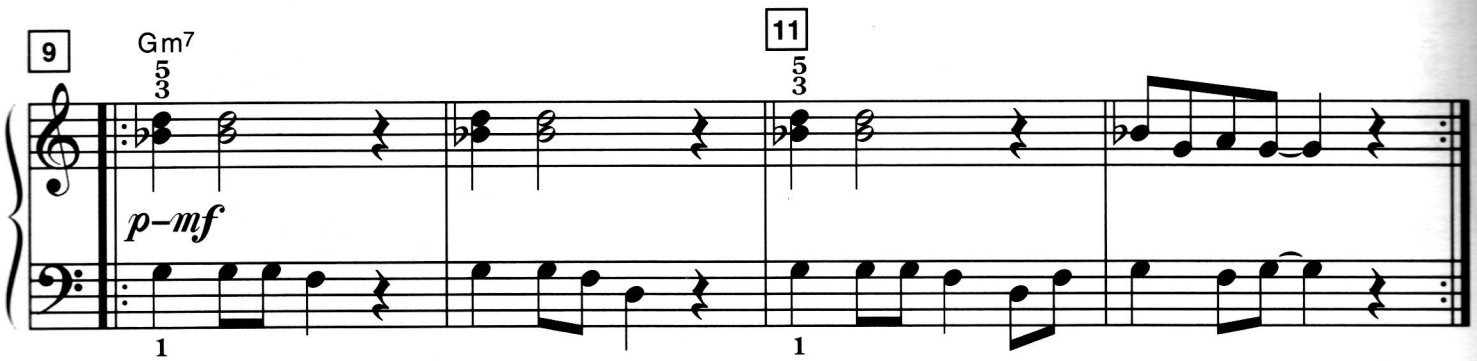
Moderate and steady

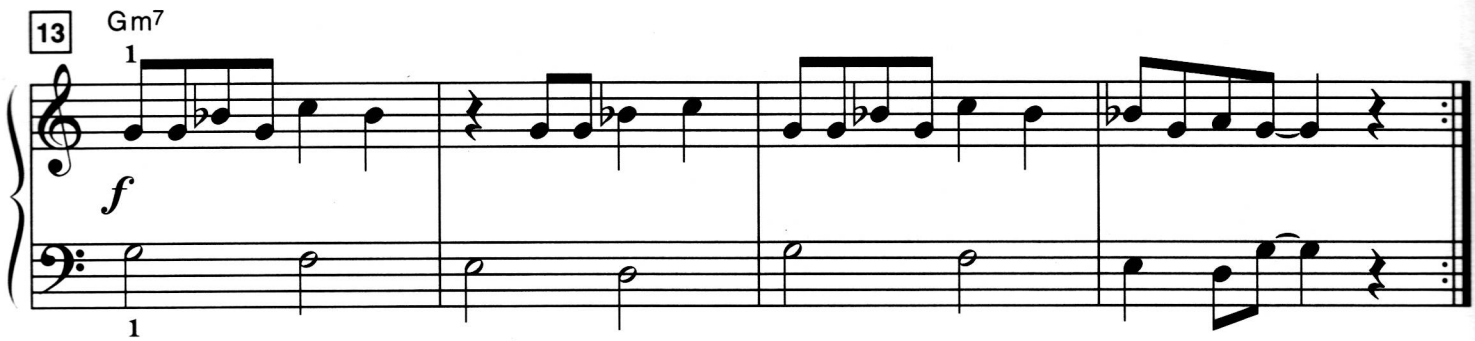




IMPROV SCORE

1st time, play measures 9–16 as written. Return to measure 9.
2nd time, play measures 9–10 **or** 11–12 *RH* ***8va.*** Return to measure 9.
3rd time, play measures 9–10 **or** 11–12 *BH* ***8va.*** Then play measures 13 to end.





More Choices for Improv #1:
Tempo Improv

TEMPO

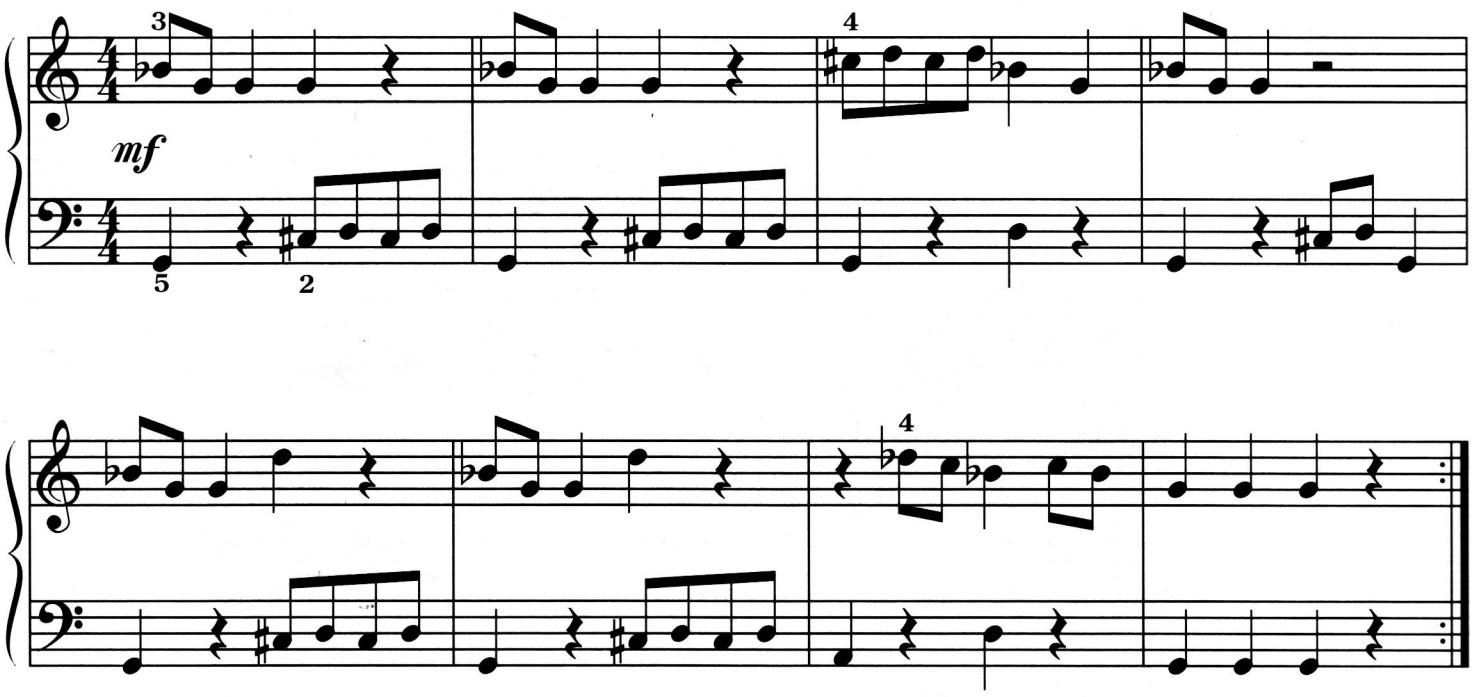
TEMPO changes *(tempo improv)* help to create a contrasting mood.

IMPROV SCORE

1st time, play Adagio *(slowly).*
2nd time, play Allegro *(quickly, happily).*

Once you have selected a specific tempo, do not change it until the section has been completed.

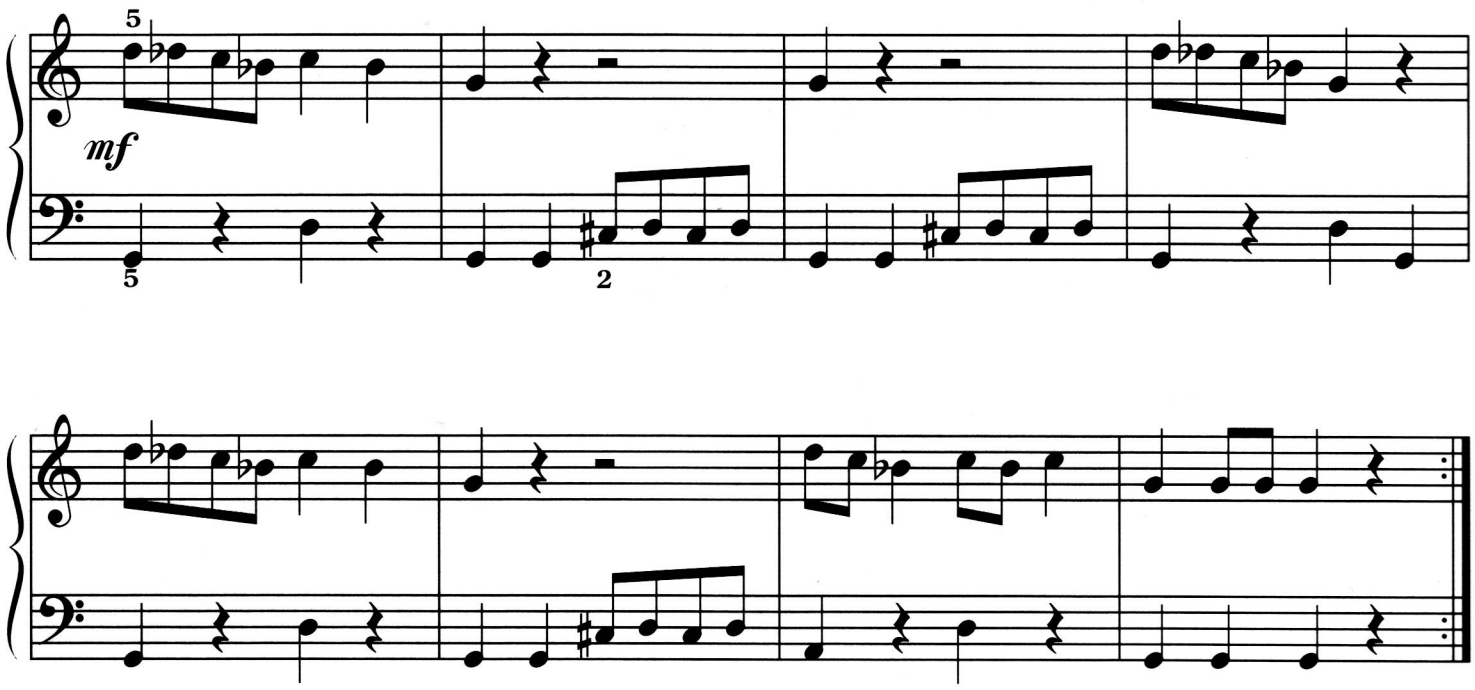
Change of Pace No. 1



Change of Pace No. 2

IMPROV SCORE

1st time, play Allegro.
2nd time, play Adagio.



Jamming #1:
Combining 8va and Tempo Improv

Tempo Improv can also be combined with ***8va*** **Improv** to create exciting musical effects!

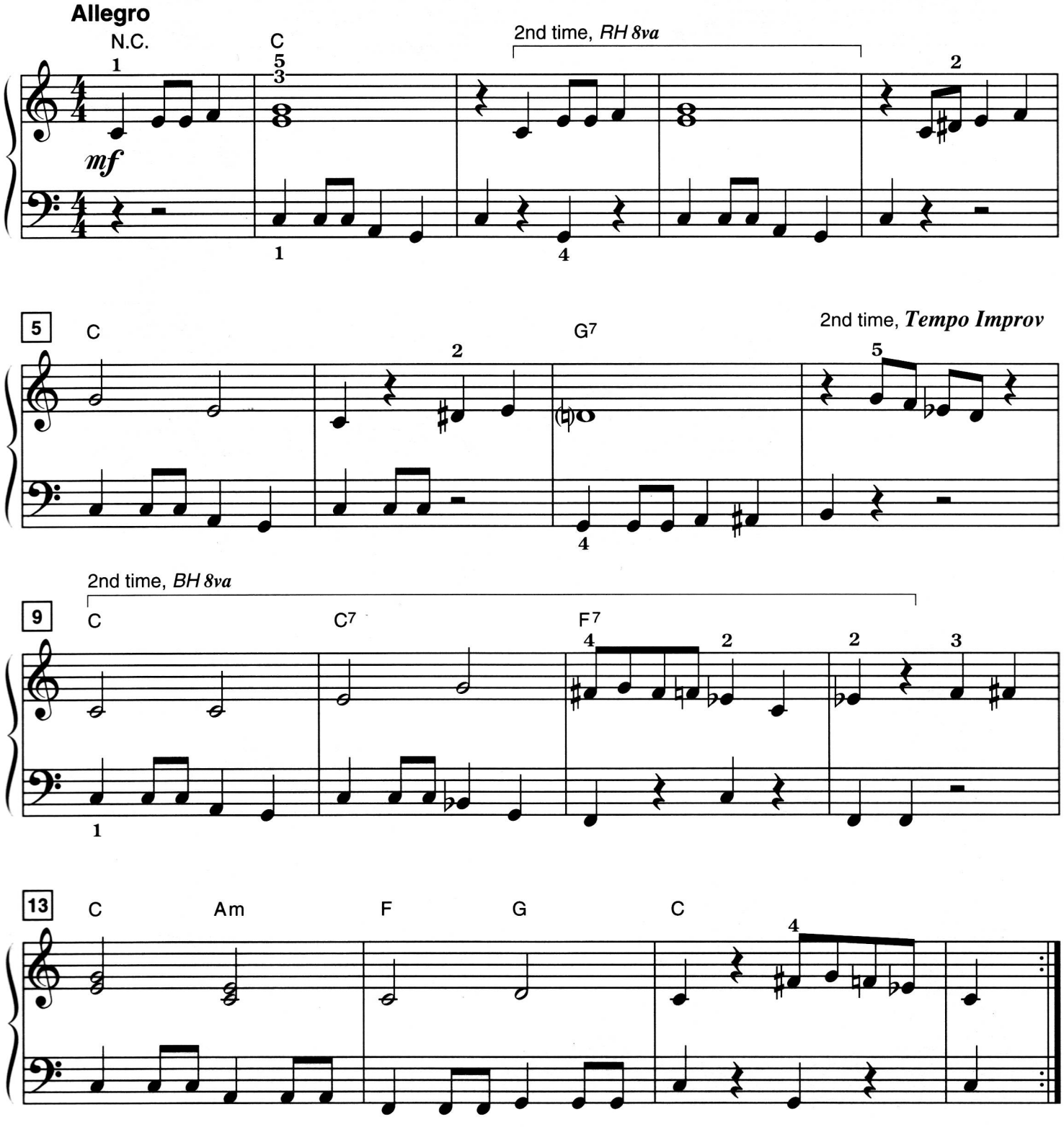
The Saints Go Marching In

Track 5

IMPROV SCORE

1st time, play as written.

2nd time, play as indicated at Improv signs.
Improvise a tempo change from measures 8 to the end.



Improv Idea #2:
Playing 8va Bassa (one octave lower than written)

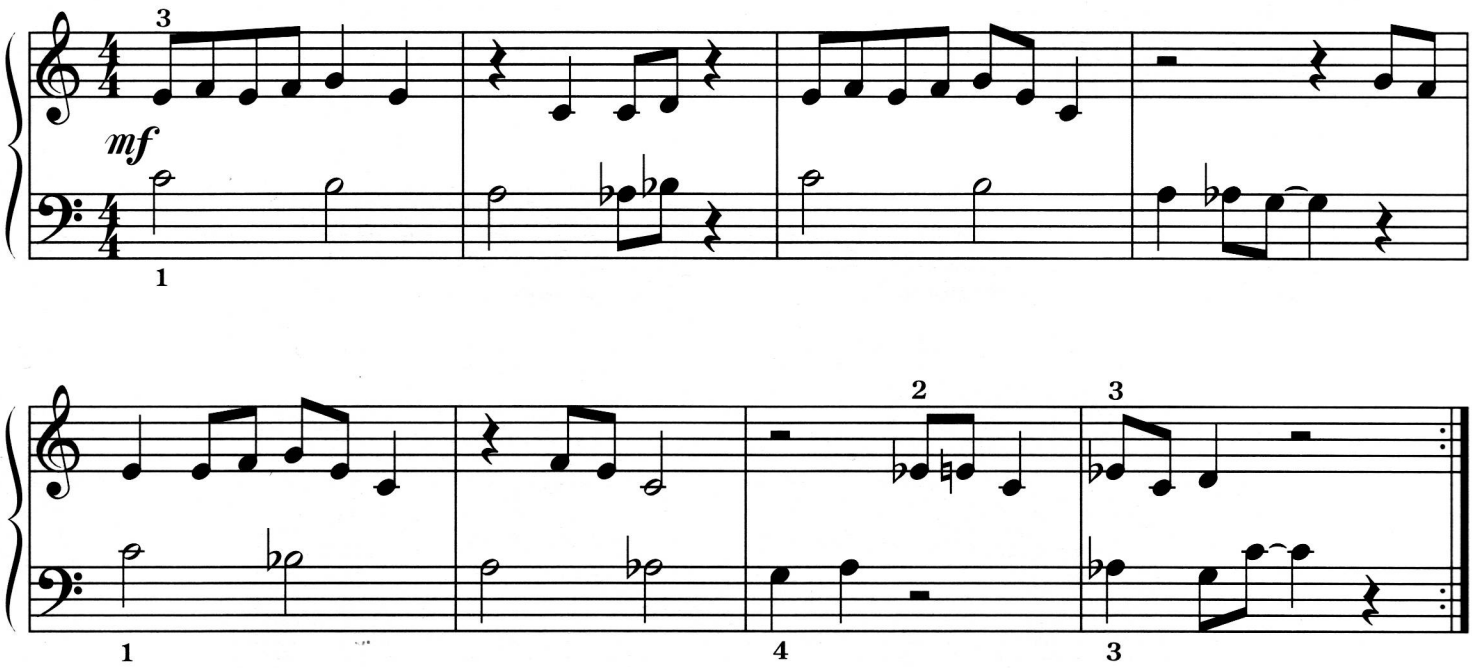
Another way to change (improv) written music is to play it an octave lower ***(8va bassa)*** than written.

More Following Directions

Track 6

Play as written.

Moderately slow



More Changing Directions

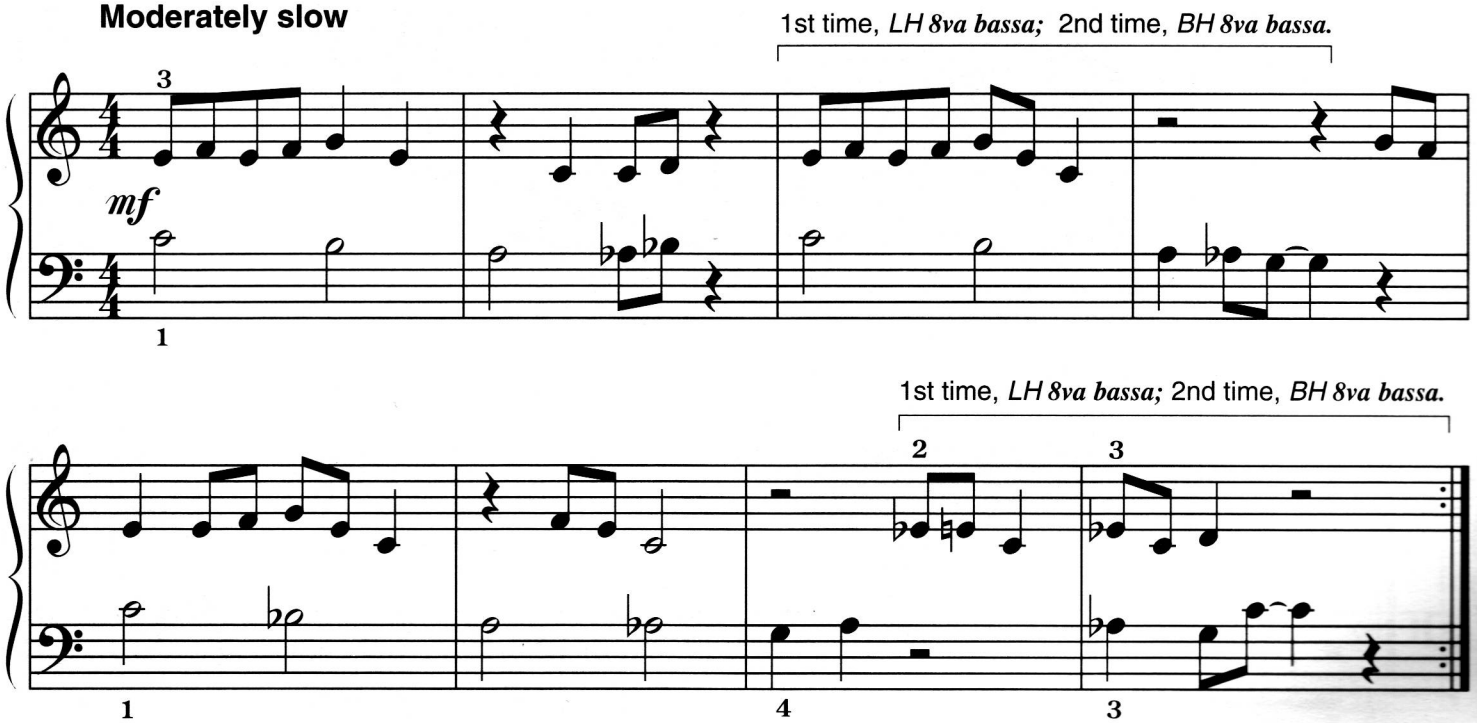
Track 7

IMPROV SCORE

1st time, play *left hand (LH)* ***8va bassa*** at the Improv measures.

2nd time, play *BH* ***8va bassa*** at the Improv measures.

Moderately slow



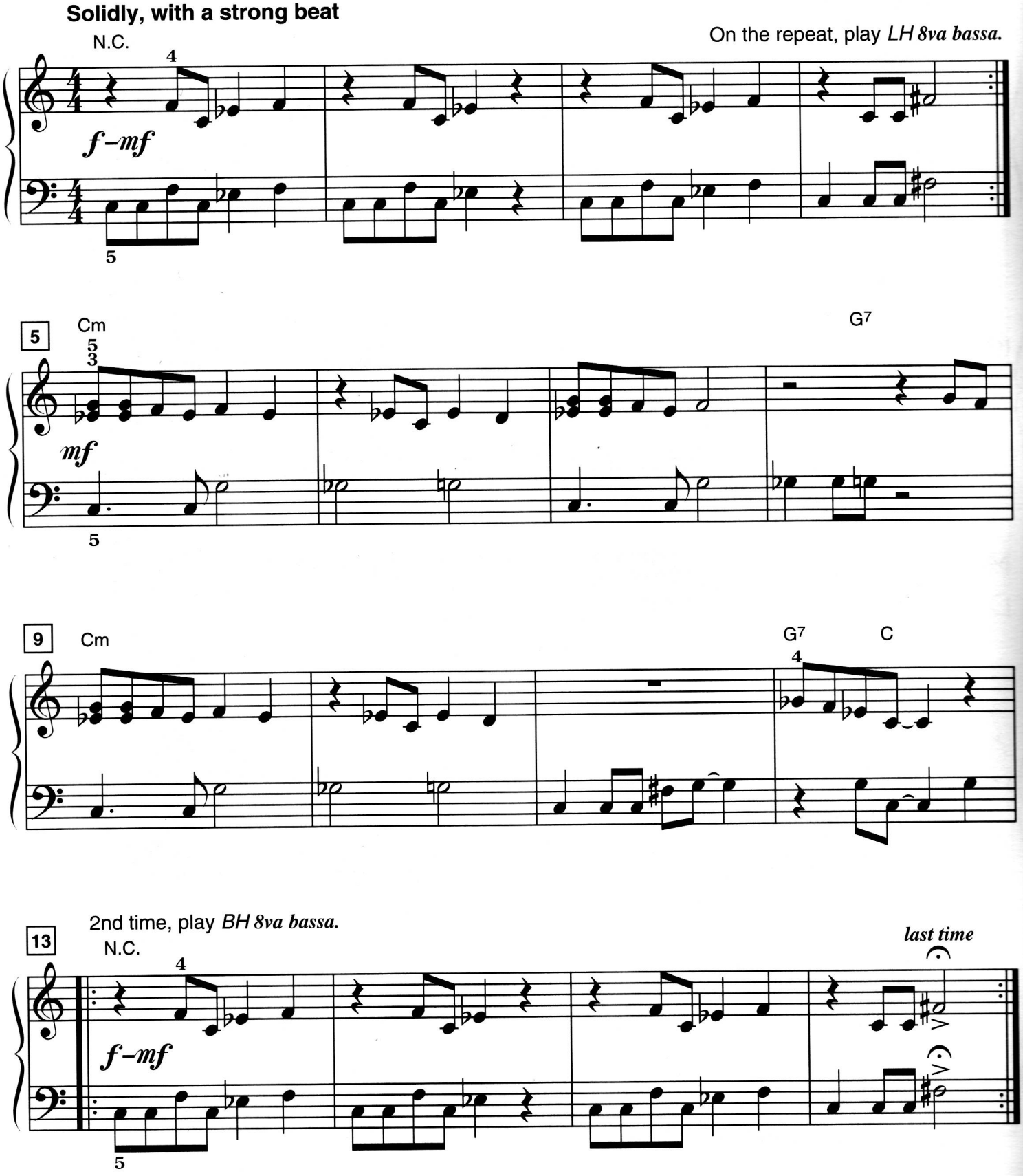
Improv Performance #2

Diggin' In

Track 8

IMPROV SCORE

1. Play measures 1–4 as written. Repeat and play ***LH 8va bassa.***
2. Play measures 5–12 as written.
3. Play measures 13–17 as written. Repeat and play ***BH 8va bassa.***

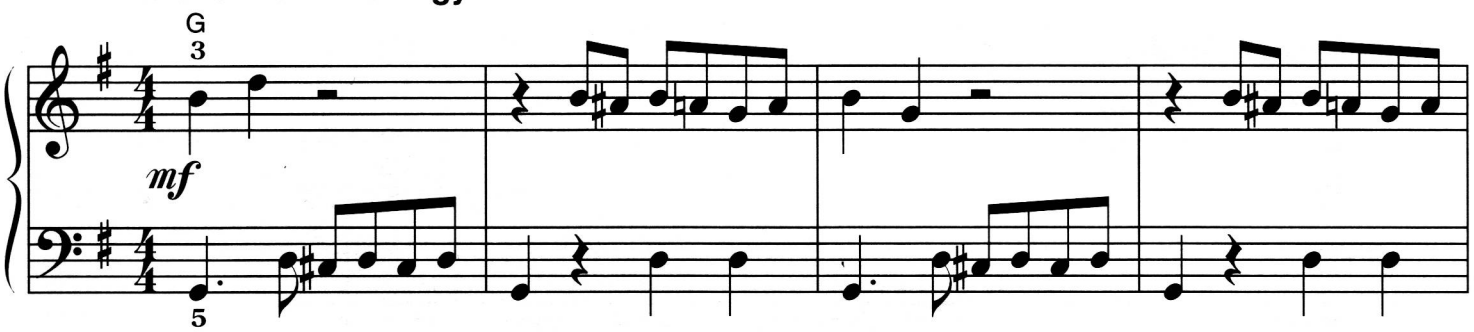


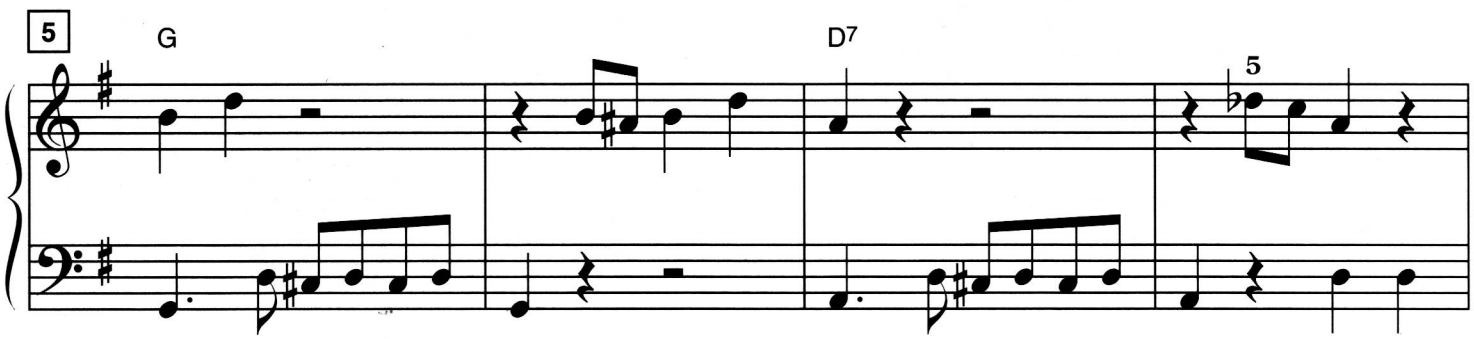
Making Improv Decisions #2:
Playing 8va Bassa

Your Improv in measures 9–12 will reflect *your* imagination. Create a different mood each time.

Little Fish in a Big Pond Track 9

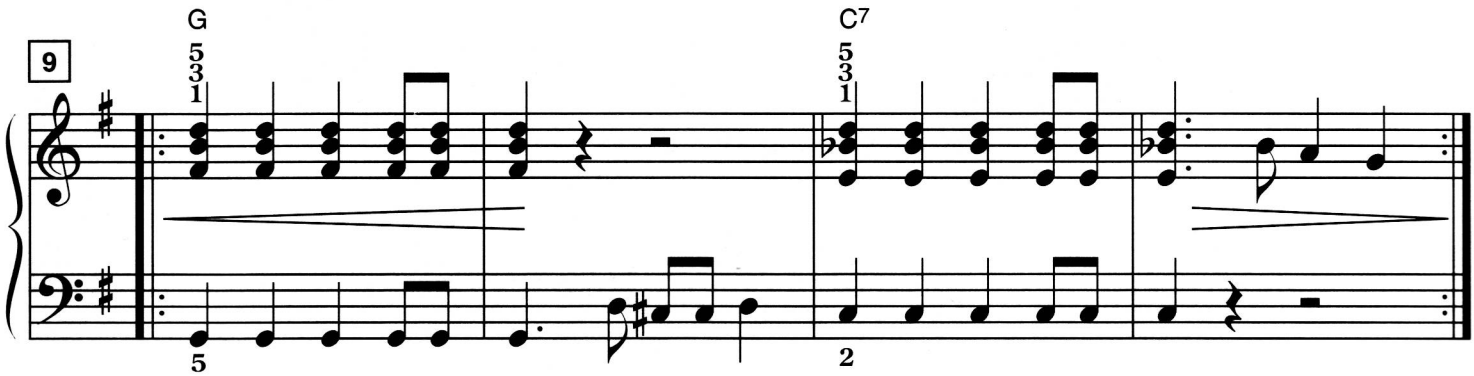
With drive and energy

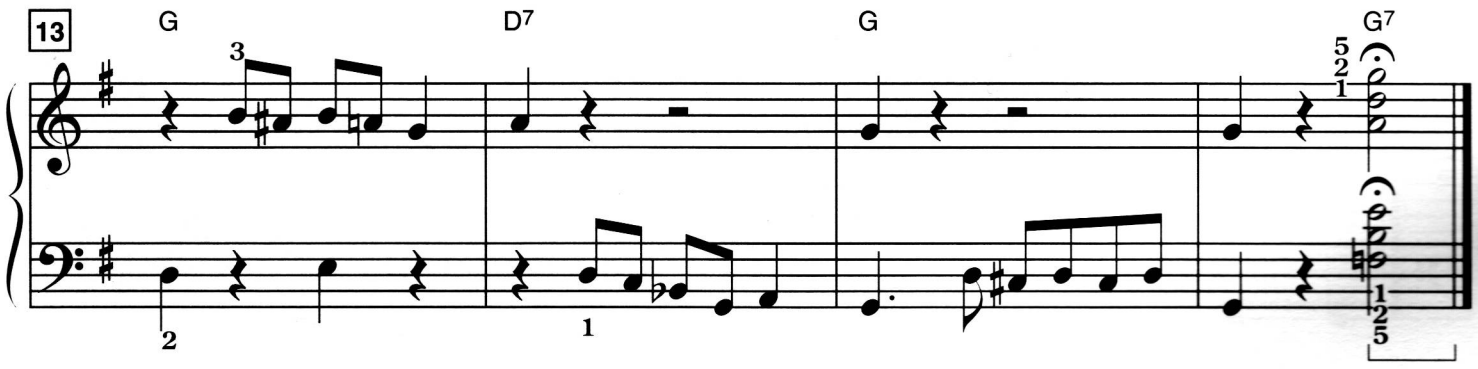




IMPROV SCORE

1st time, play measures 9–12 as written.
2nd time, play measures 9–12 *LH* ***8va bassa.***
3rd time, play measures 9–12 *BH* ***8va bassa.***





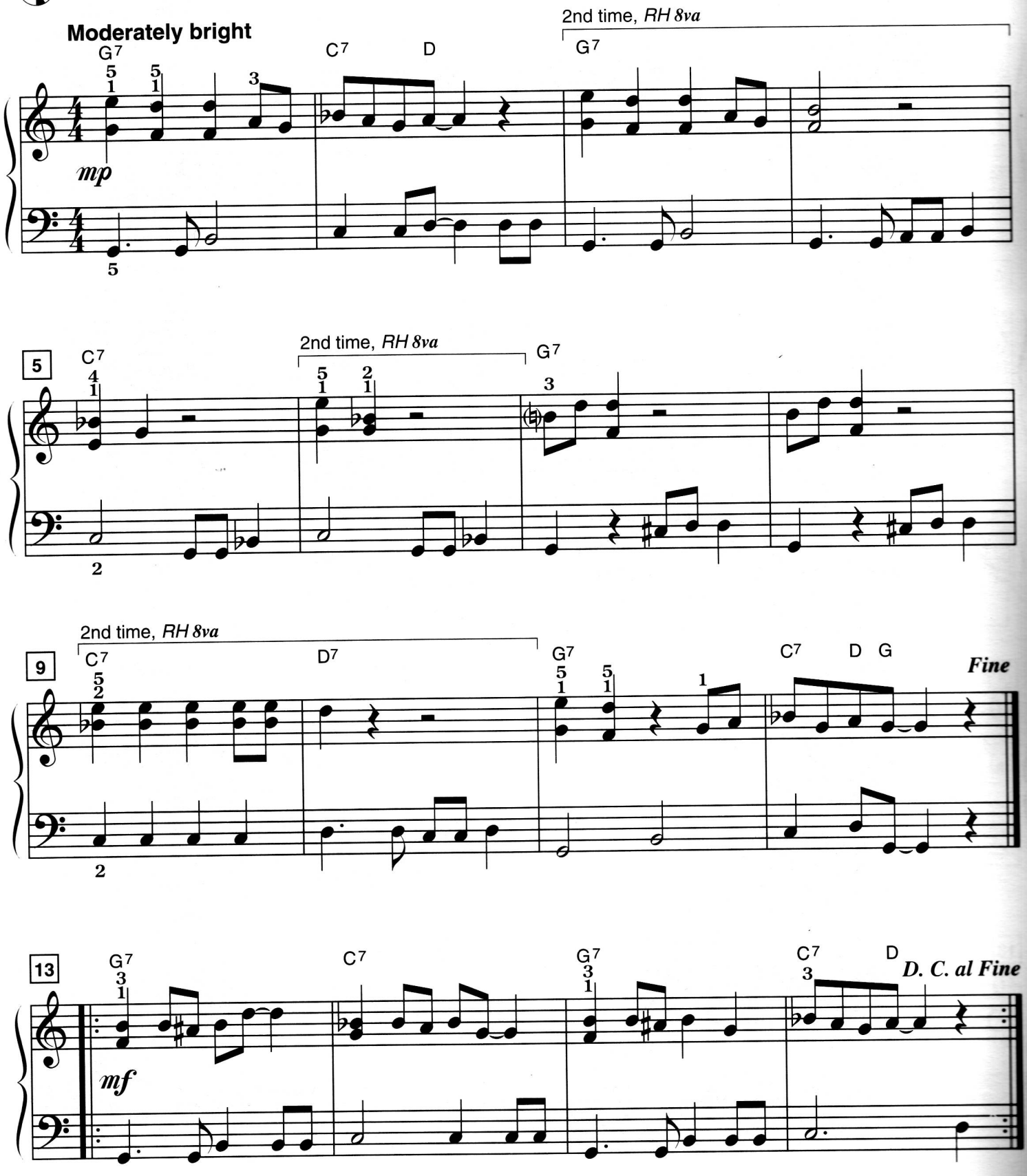
JUST FOR FUN

IMPROV SCORE

1. Play measures 1–12 as written.
2. Play measures 13–16 as written **or** *RH* ***8va.***
3. Repeat measures 1–12 with *RH* ***8va*** at Improv measures.

Wilbur's Blues

Track 10



More Choices for Improv #2:
Call and Response Improv

CALL AND RESPONSE

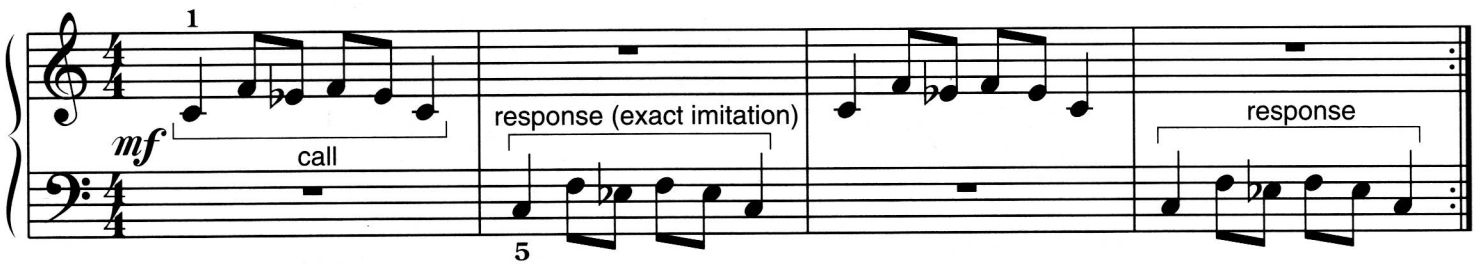
Call (question) and **Response** (answer) are used in Improv to create new melody tones. Here are two ways to Respond to a Call.

Exact Imitation

The Response uses the same tones and rhythms as the Call.

1st time, play as written.
2nd time, Improv the Response *(exact imitation)* ***8va bassa.***

Moderately slow

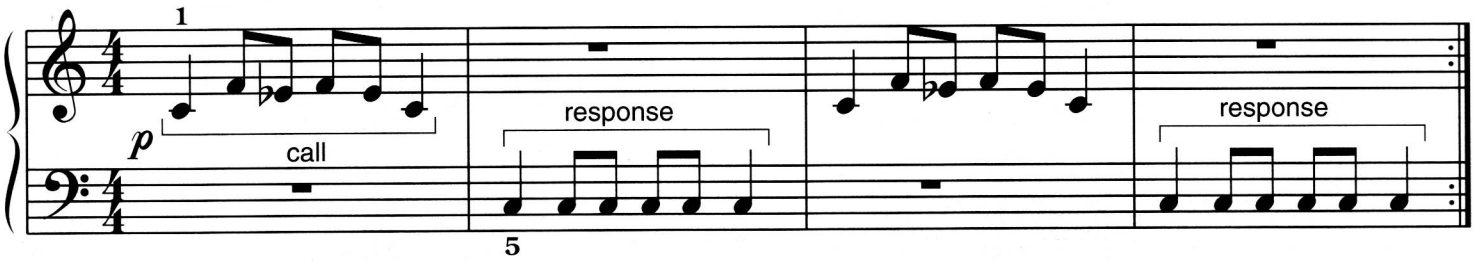


Rhythmic Imitation

The Response repeats only the first note of the Call but uses the same rhythm.

1st time, play as written.
2nd time, Improv the Response *(rhythmic imitation)* ***8va bassa.***

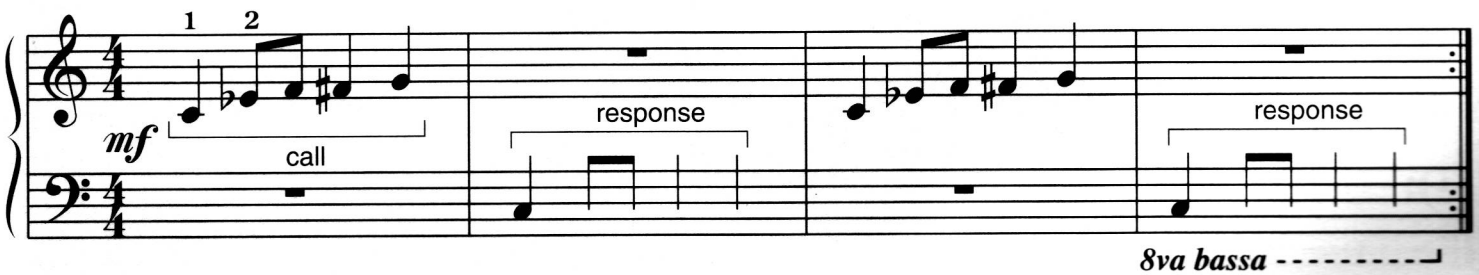
Moderately slow



Imitation Improv

1st time, play *exact imitation* in measures 2 and 4.
2nd time, play *rhythmic imitation* in measures 2 and 4.
3rd time, play *exact imitation* in measure 2, *rhythmic imitation* in measure 4.
4th time, play *rhythmic imitation* in measure 2, *exact imitation* in measure 4.

Moderately slow

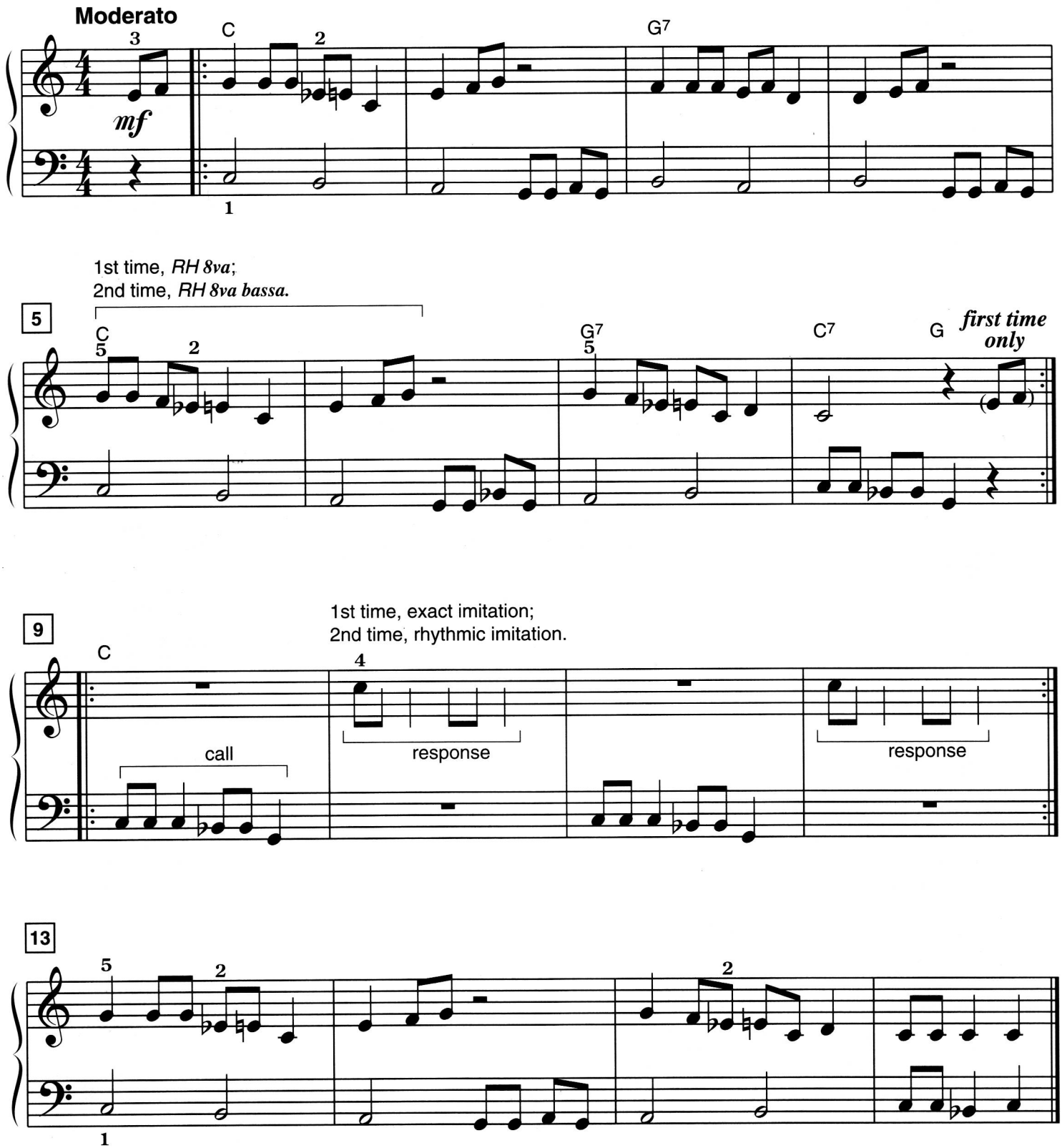


Jamming #2:
Combining RH 8va Bassa and Call & Response Improv

Follow the Improv directions in this arrangement of this popular song.

He's Got the Whole New World in His Hands

Track 11

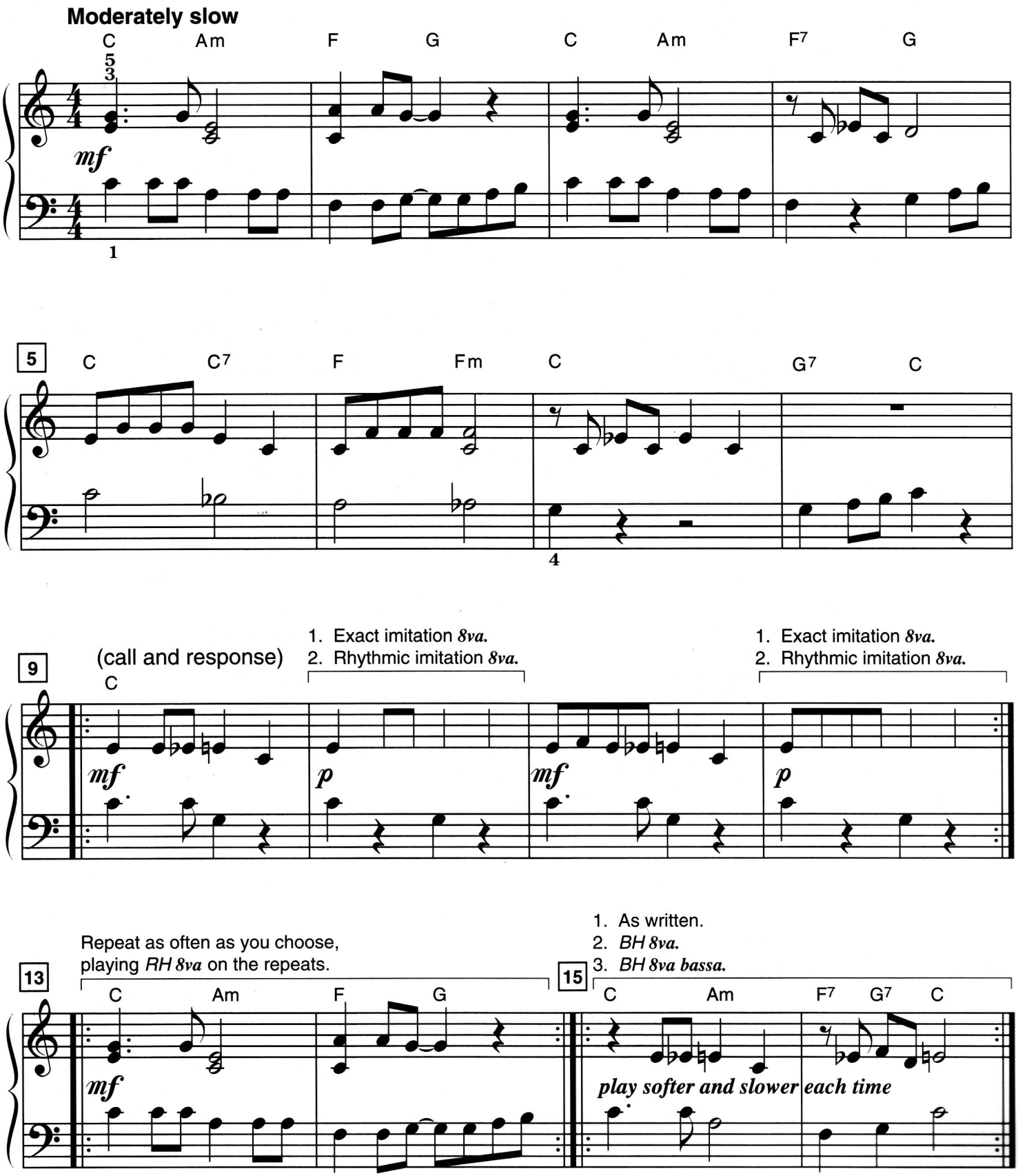


JUST FOR FUN

Follow the improv directions in the music.

Play It Out!

Track 12



Improv Idea #3:
Playing with Different Dynamics

DYNAMICS

Changing the **dynamics** (volume) creates interesting mood changes and is an additional step in teaching yourself to improv.

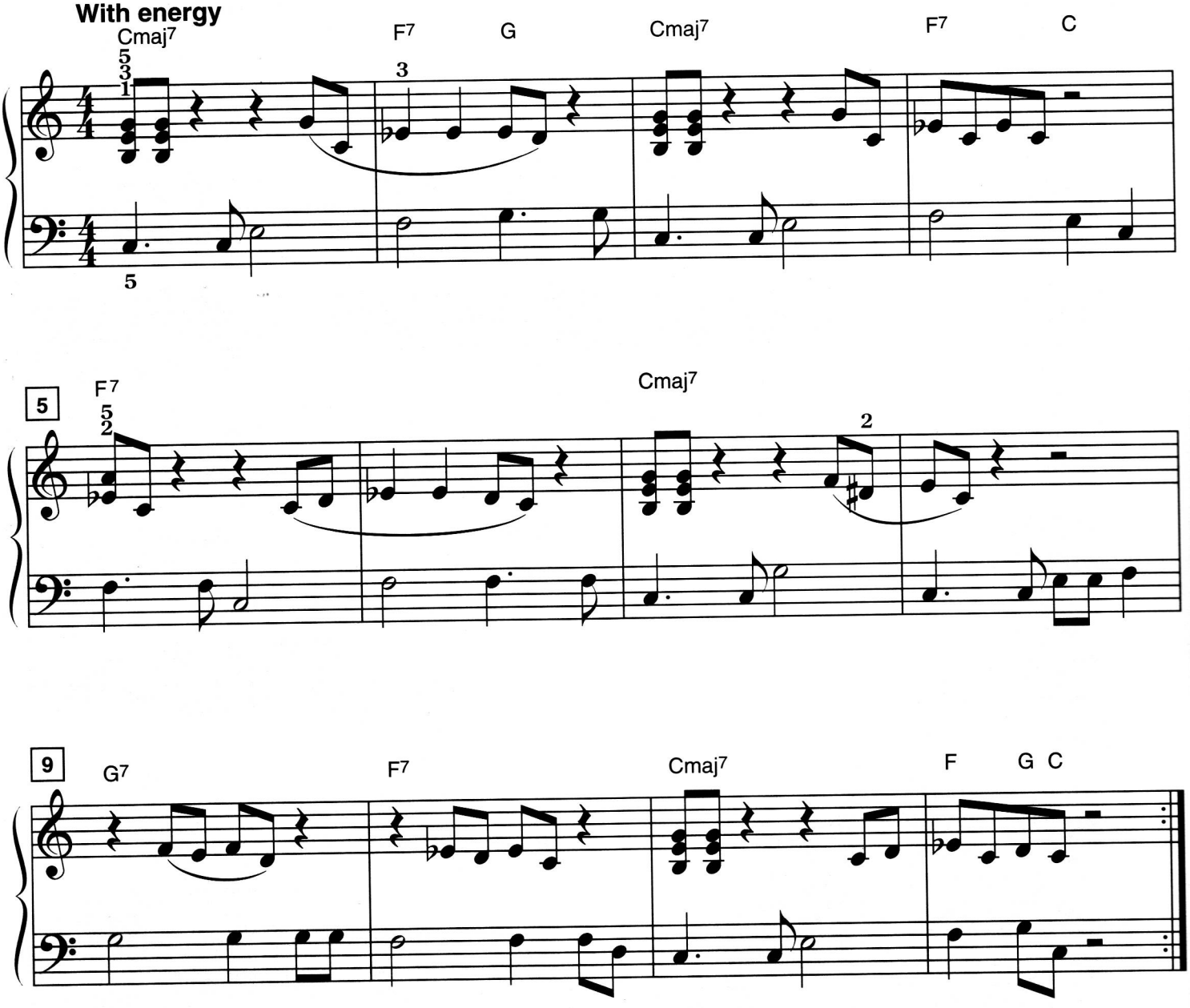
IMPROV SCORE

1st time, play the entire piece ***p***.

2nd time, play the entire piece ***f***.

Rainbows

With energy



Improv Performance #3

Day and Night

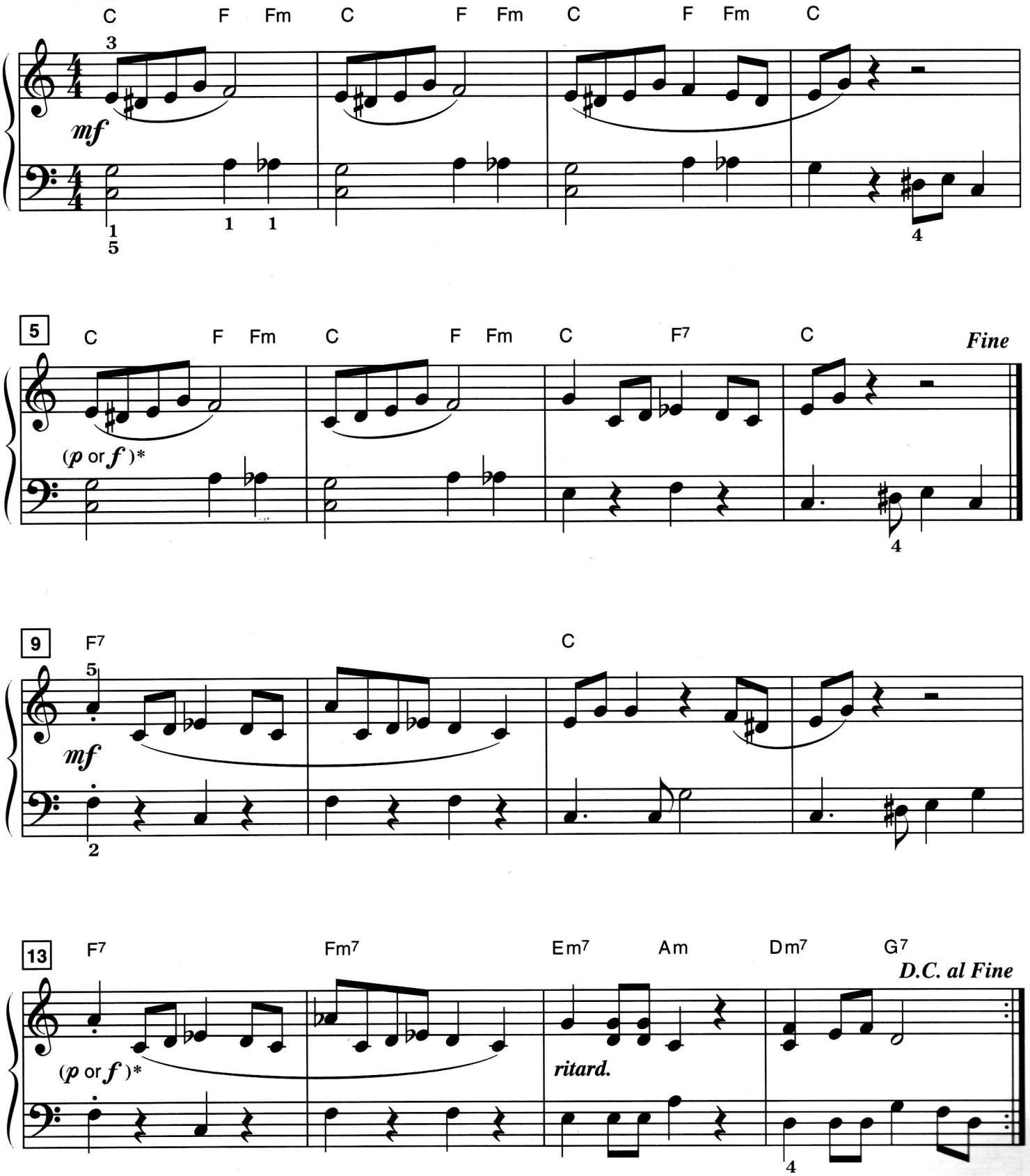
Track 13

IMPROV SCORE

1st time, play as written using the indicated dynamics—ignore the dynamics (***p*** or ***f***).*

2nd time, play measures 5–8 and 13–16 (***p*** or ***f***) improvising changing dynamics as you choose.

Unhurried



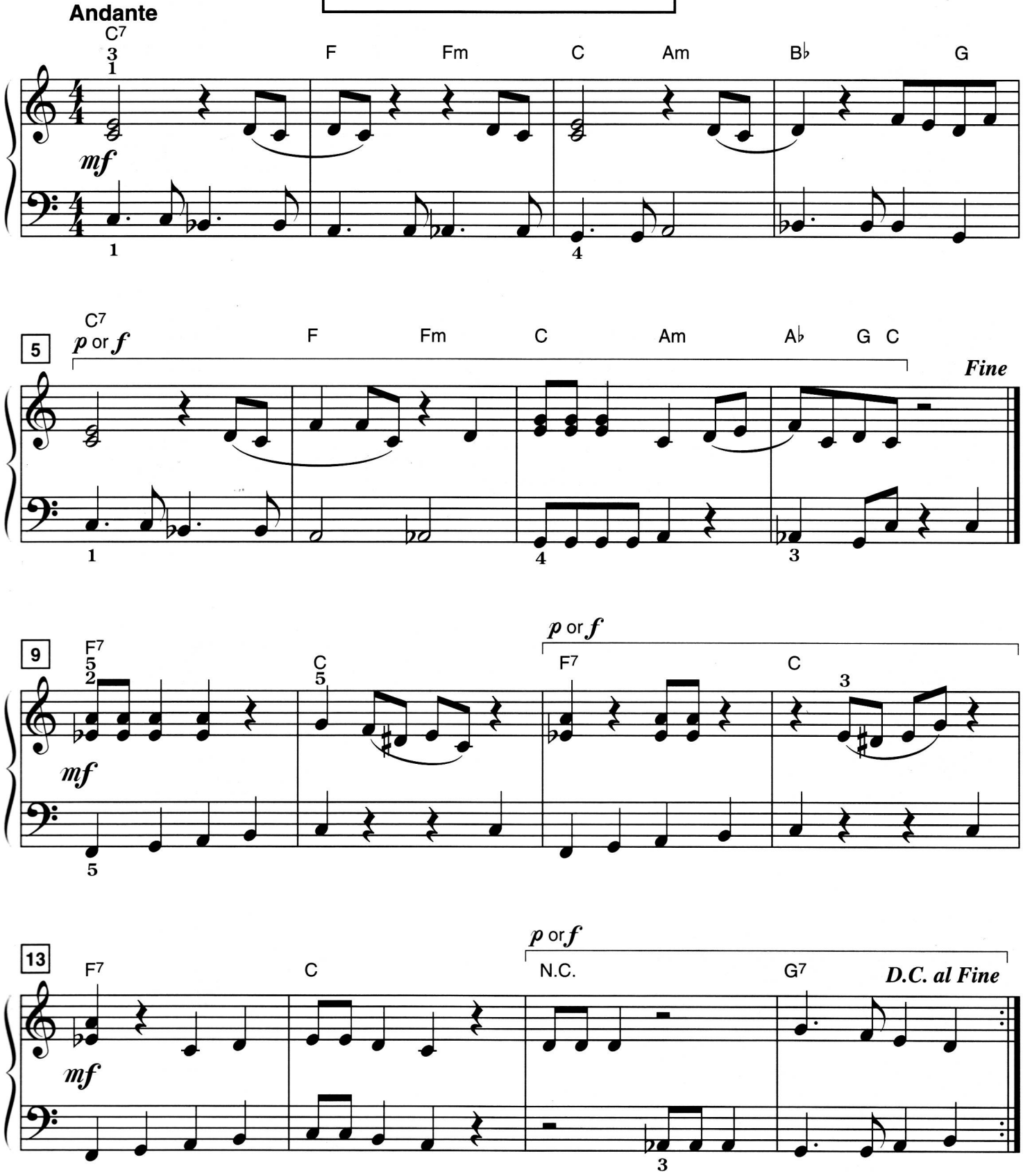
*The parentheses indicate that the dynamic markings are not necessarily followed when improvising.

Making Improv Decisions #3:
Playing with Different Dynamics

Give and Take

Track 14

IMPROV SCORE
1st time, play as written.
2nd time, play ***p*** or ***f*** at the Improv measures.



More Choices for Improv #3:
Adding 8va/8va Bassa Improv

Playing ***8va*** and ***8va bassa*** creates interesting changes in the way music sounds. When used with different dynamics, a wide range of feelings and moods are created.

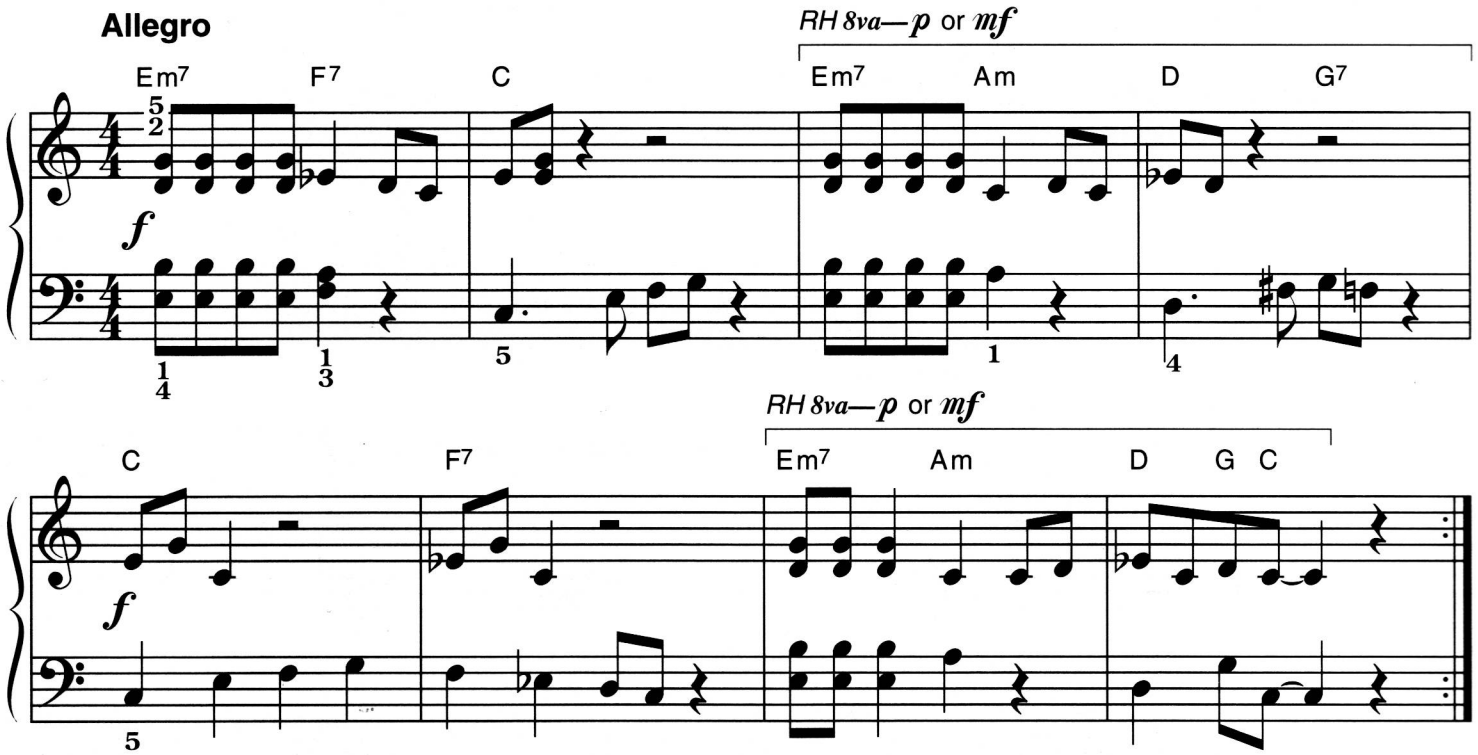
All Right!

IMPROV SCORE

1st time, play as written with the indicated dynamics.

2nd time, play the *right hand (RH)* ***8va*** and ***p*** or ***mf*** at the Improv measures.

Allegro



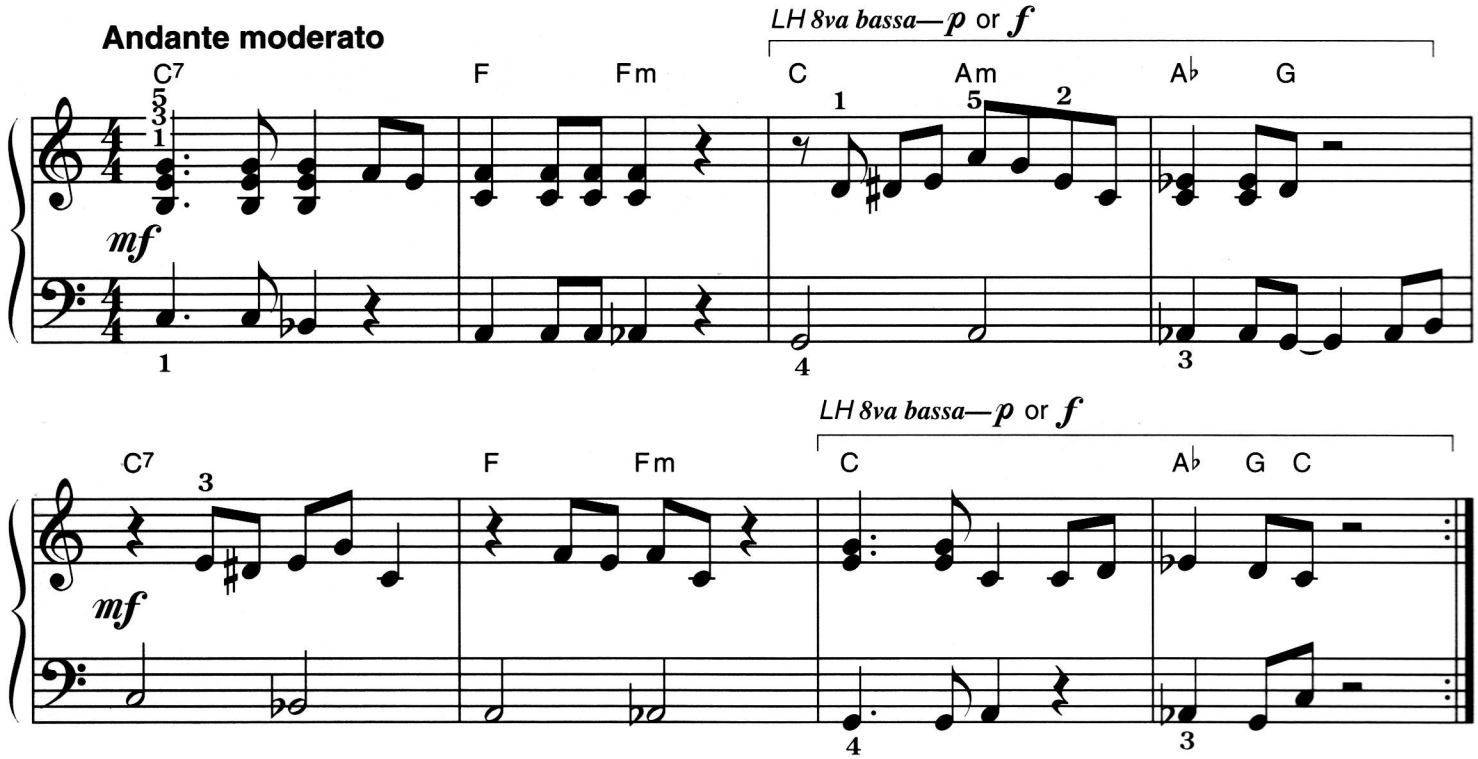
Movin' Down

IMPROV SCORE

1st time, play as written with the indicated dynamics.

2nd time, play the *left hand (LH)* ***8va bassa*** and ***p*** or ***f*** at the Improv measures.

Andante moderato

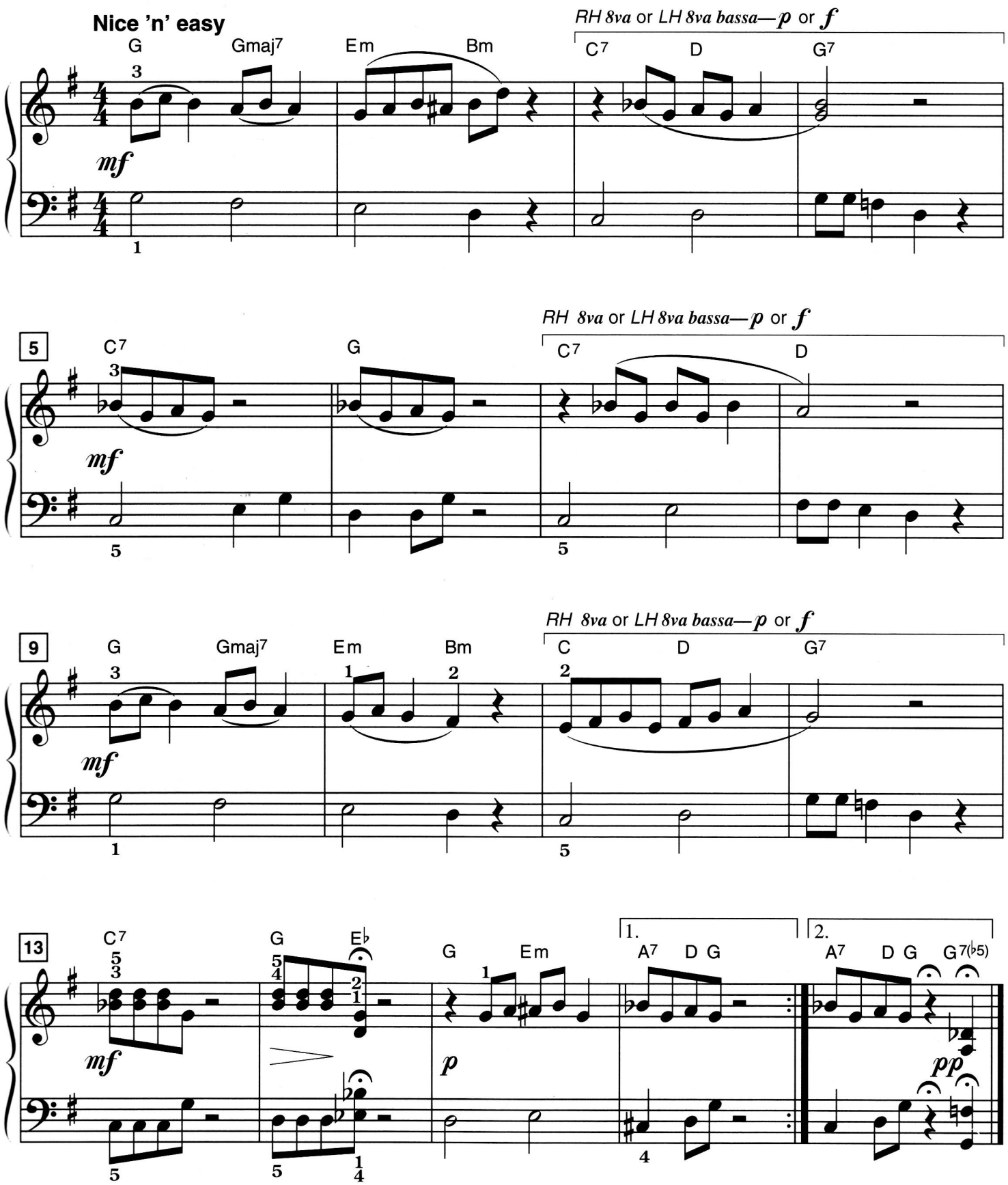


Jamming #3:
Combining Dynamics and 8va/8va Bassa Improv

So Lazy

Track 15

IMPROV SCORE
Create contrasting dynamics at the Improv measures, adding either *RH* ***8va*** or *LH* ***8va bassa,*** as you choose.



Improv Idea #4:
Playing Rhythms Different Ways

ROCK AND JAZZ EIGHTH NOTES

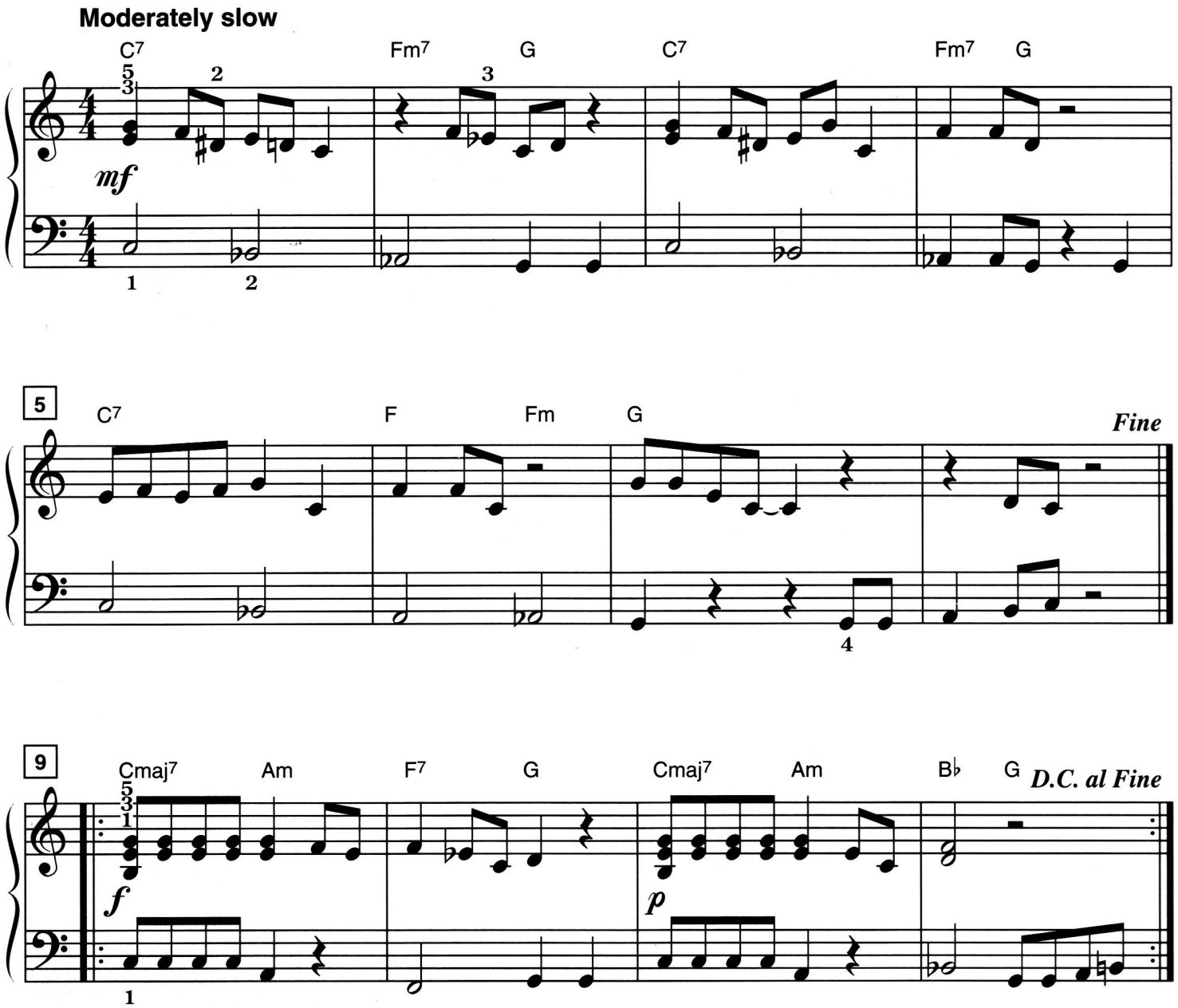
In **rock** music, eighth notes are played **evenly.** In **jazz** performance, eighth notes are played a bit **unevenly:**

Changing Events

IMPROV SCORE

1st time, play the entire piece using *Rock*-style (even) eighth notes.

2nd time, play the entire piece using *Jazz*-style (slightly uneven) eighth notes.



Improv Performance #4

From One to the Other

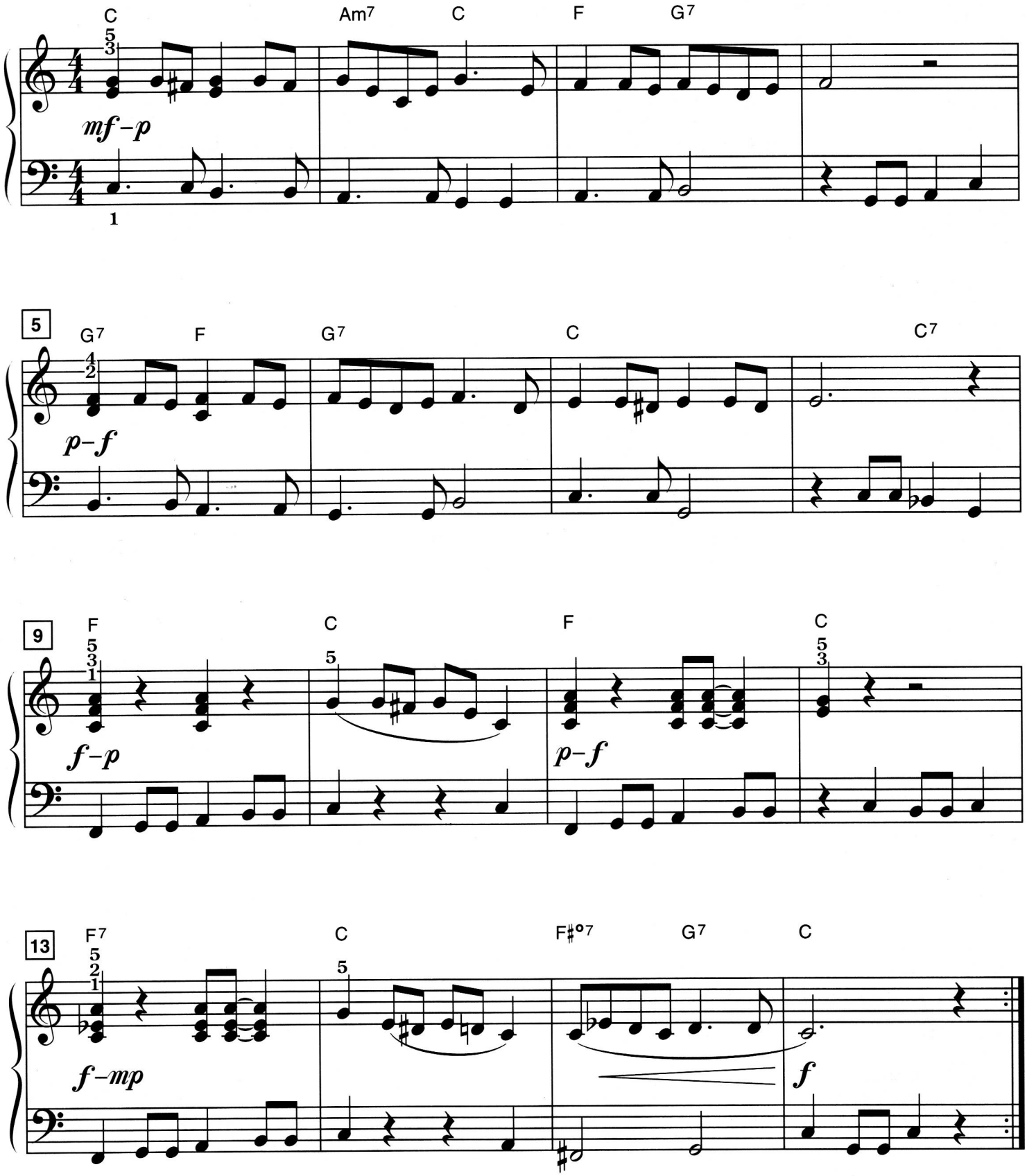
Track 16

IMPROV SCORE

1st time, play Jazz-style eighth notes.

2nd time, begin with Rock-style eighth notes, changing to Jazz-style in measure 9.

Andante moderato



Making Improv Decisions #4:
Playing Rhythms Different Ways

The Good Time Blues

Track 17

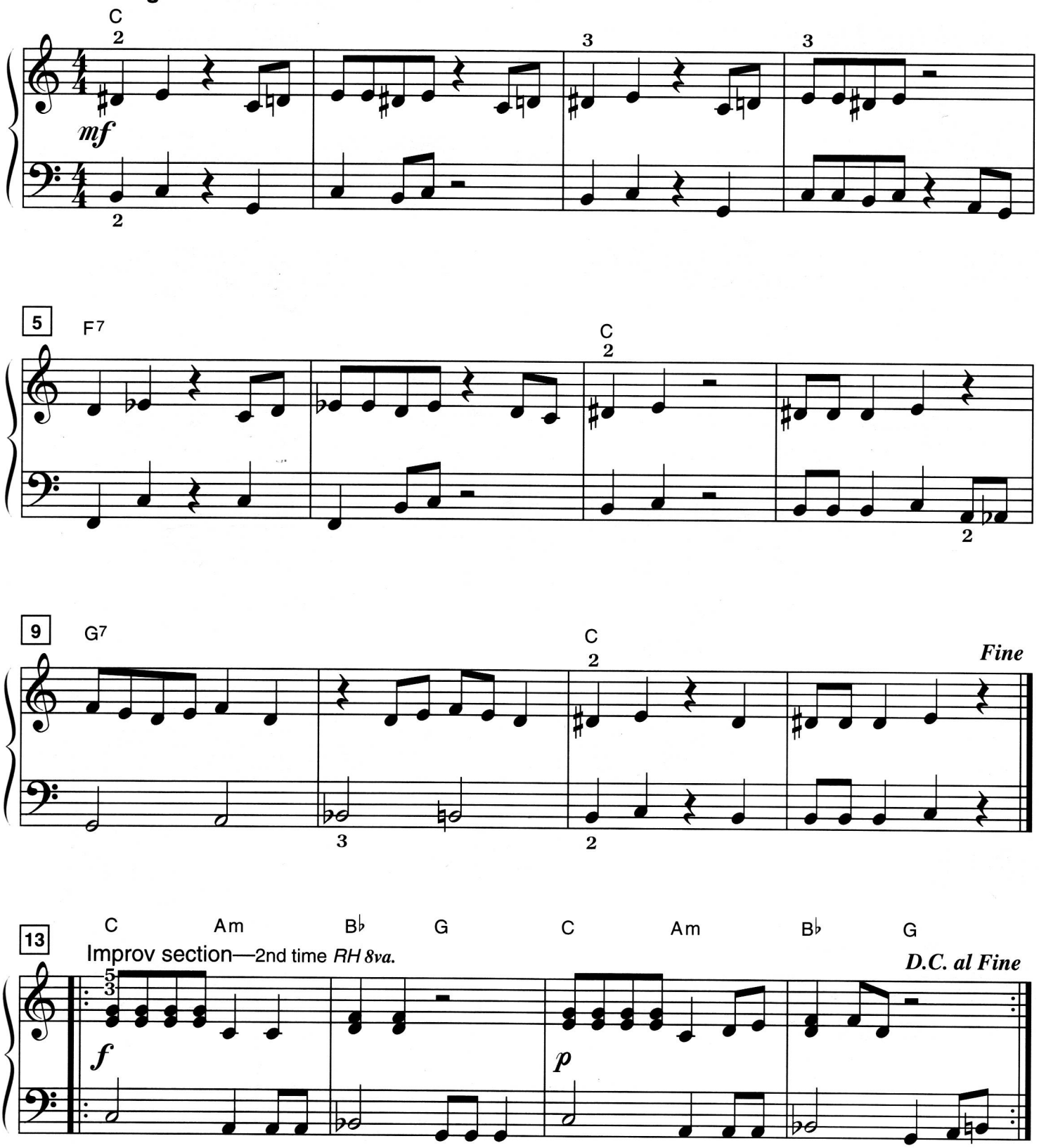
IMPROV SCORE

1st time, play measures 1–12 using either Rock- or Jazz-style eighth notes.

Play measures 13–16 (Improv section) using a contrasting eighth-note style.

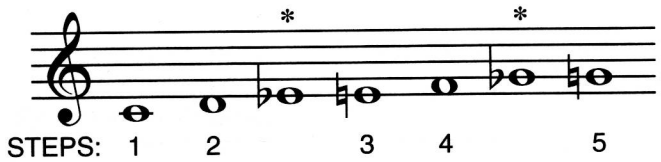
Repeat measures 1–12 playing in the eighth-note style you began.

With a good beat



More Choices for Improv #4:
Blue Note Improv

Blue Notes (*) are specific tones, which have been flatted, that add a special sound and mood to music known as "blue." Blue Notes often return to their neighbor tone one half-step higher after being played.

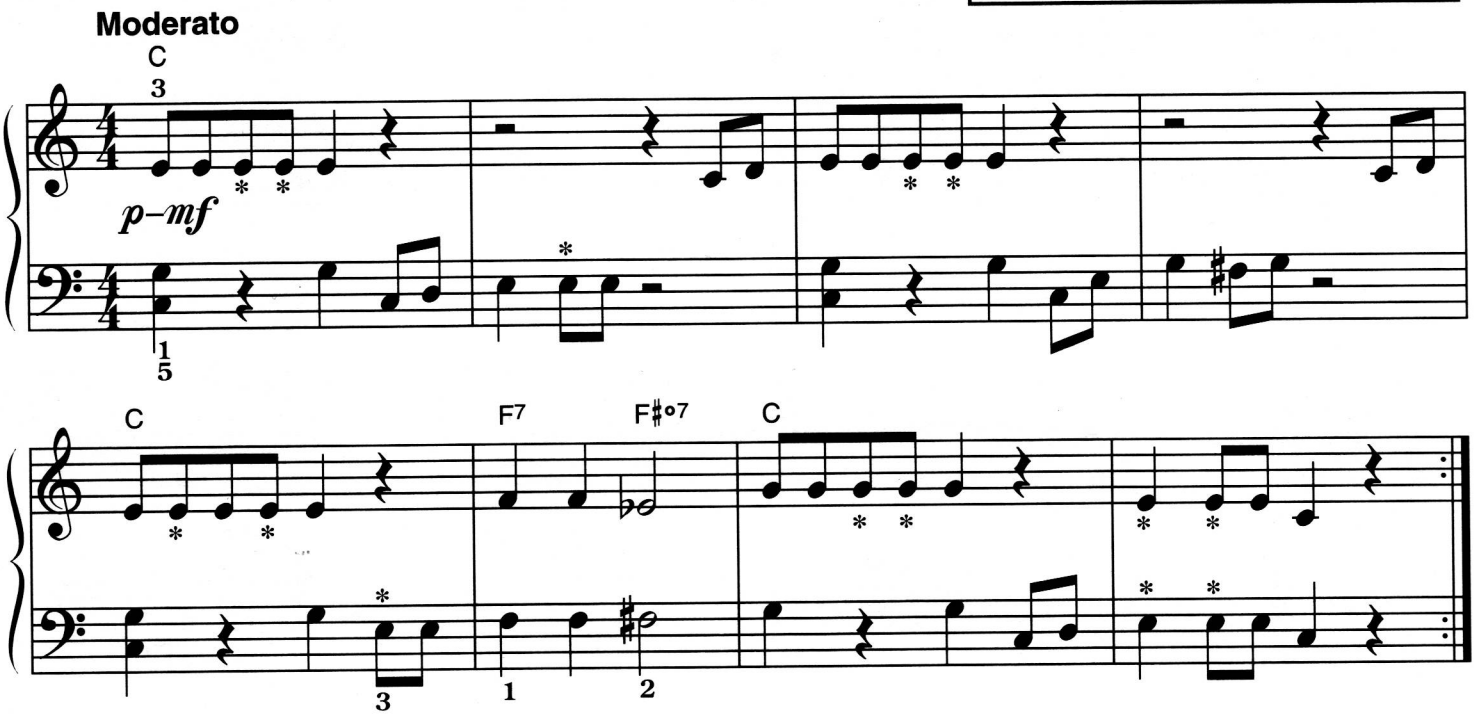


IMPROV SCORE
Blue Notes No. 1 and No. 2:

1st time, play as written.

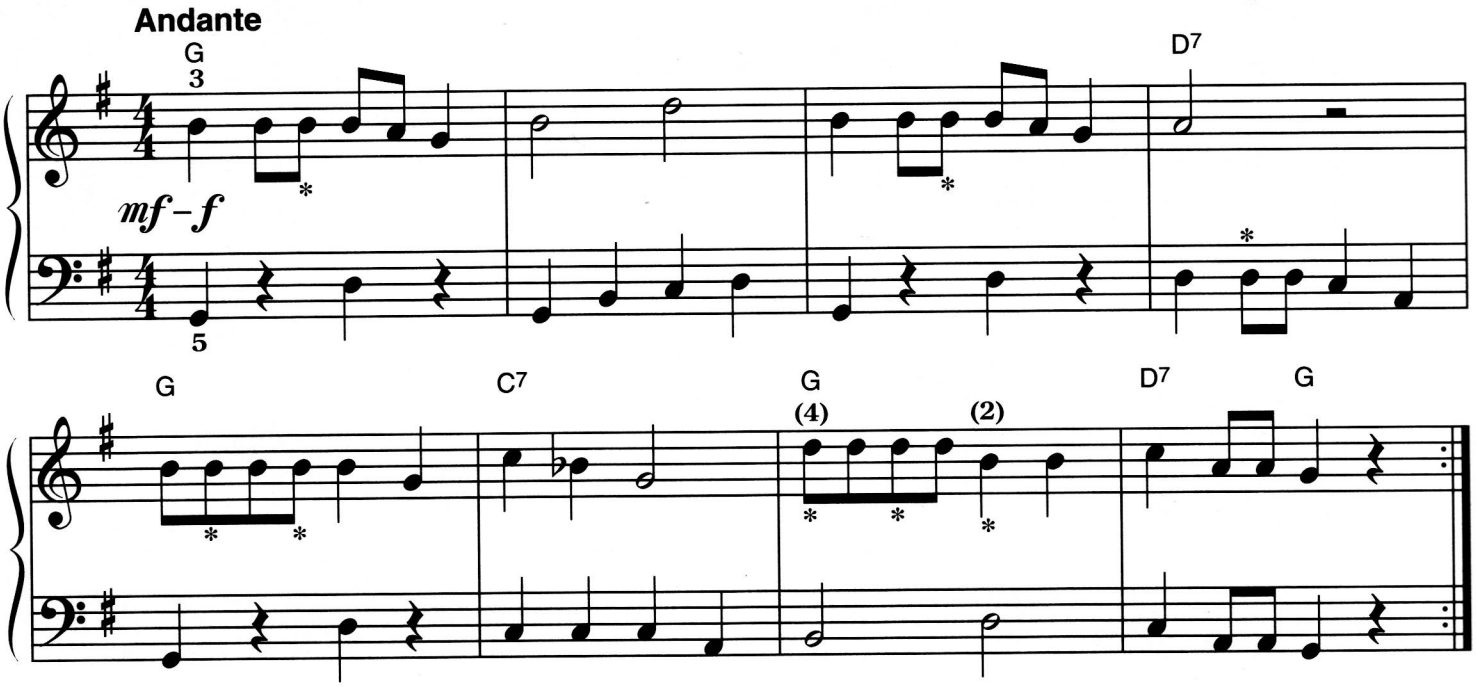
2nd time, play with *Blue Notes*

Blue Notes No. 1



Blue Notes No. 2

Use fingerings in parentheses only when playing Blue Notes.



Jamming #4:
Combining Playing Rhythms Different Ways with Blue Note Improv

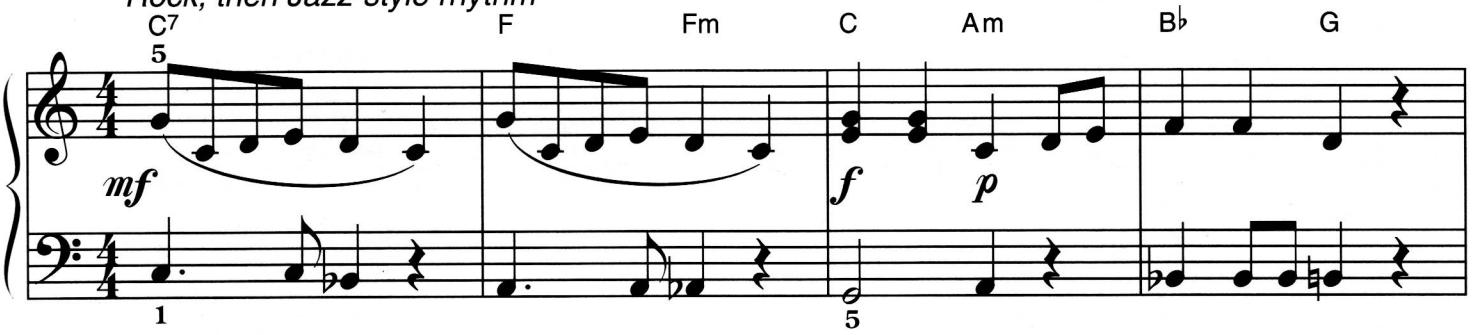
Whistle the Blues Away

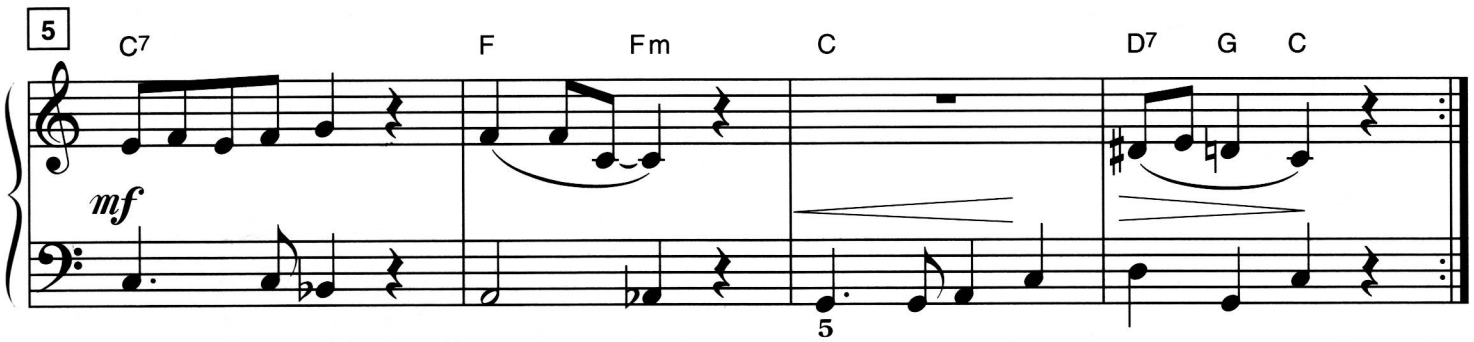
IMPROV SCORE

1. Play measures 1–8 as written using rock rhythm—repeat using jazz rhythm.
2. Play and repeat measures 9–12 using jazz rhythm, improvising *Blue Notes* (*) on the repeat.
3. Play measures 13–16 improvising rock or jazz rhythms as you choose.

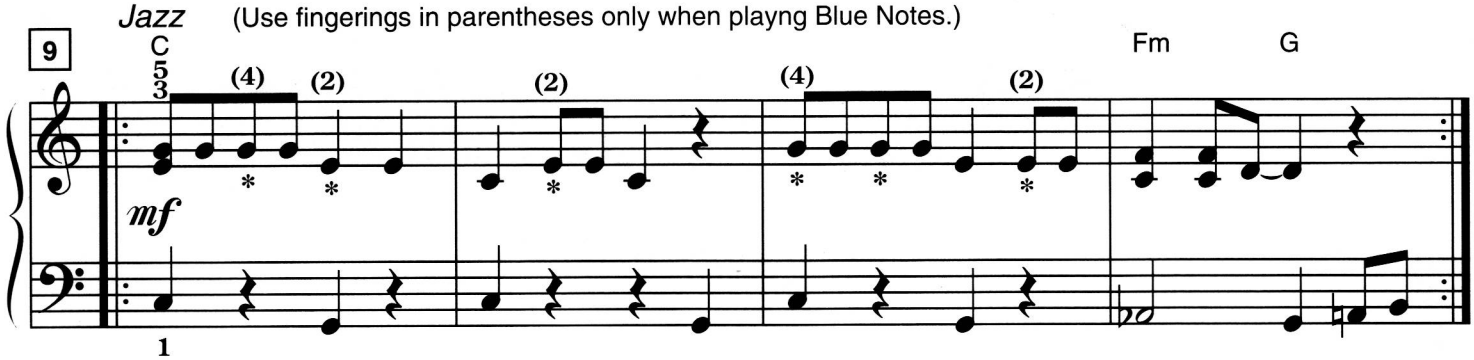
Easygoing

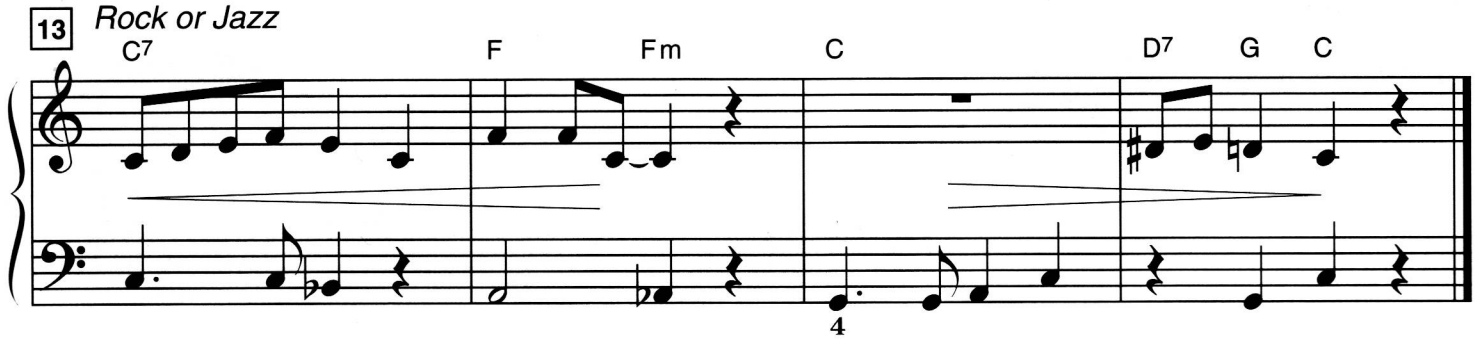
Rock, then Jazz-style rhythm





Jazz (Use fingerings in parentheses only when playng Blue Notes.)

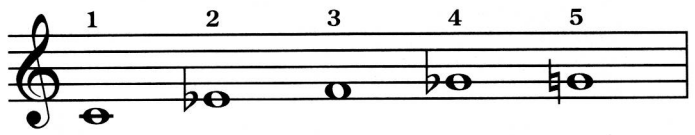




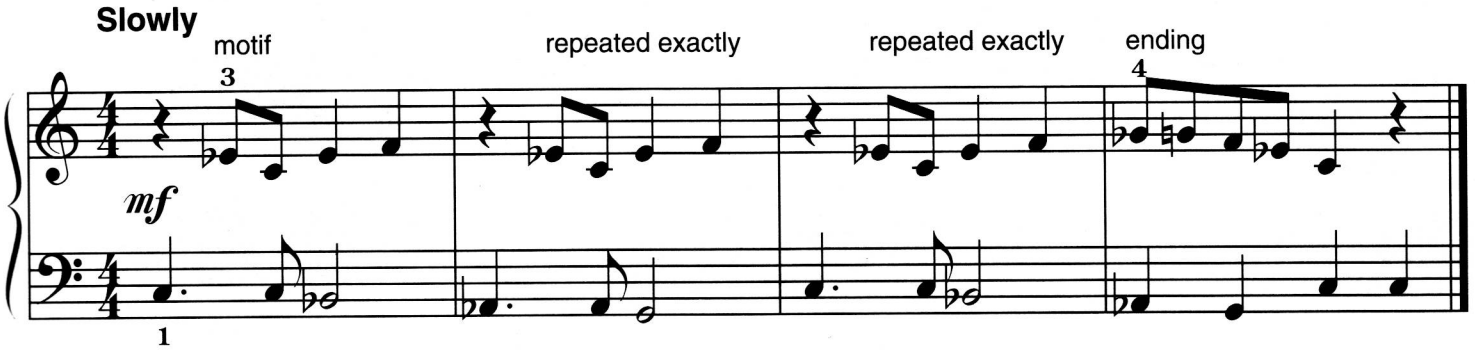
Improv Idea #5:
Creating New Melodies with the C Blues Scale

The tones of the **5-finger C Blues Scale** can be used to create a *motif* (idea). A simple way to develop a motif is by *repeating it exactly.*

5-FINGER C BLUES SCALE

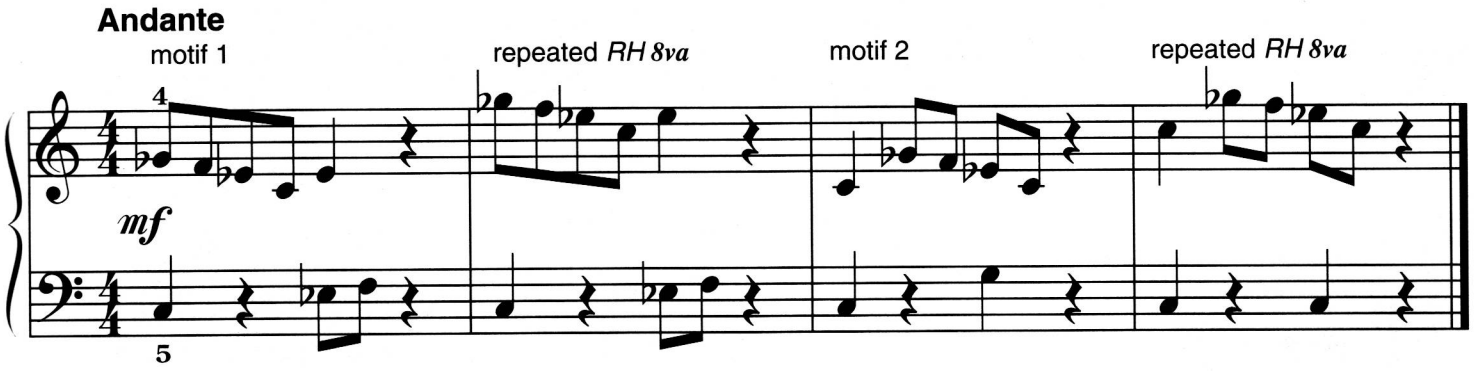


Echoes



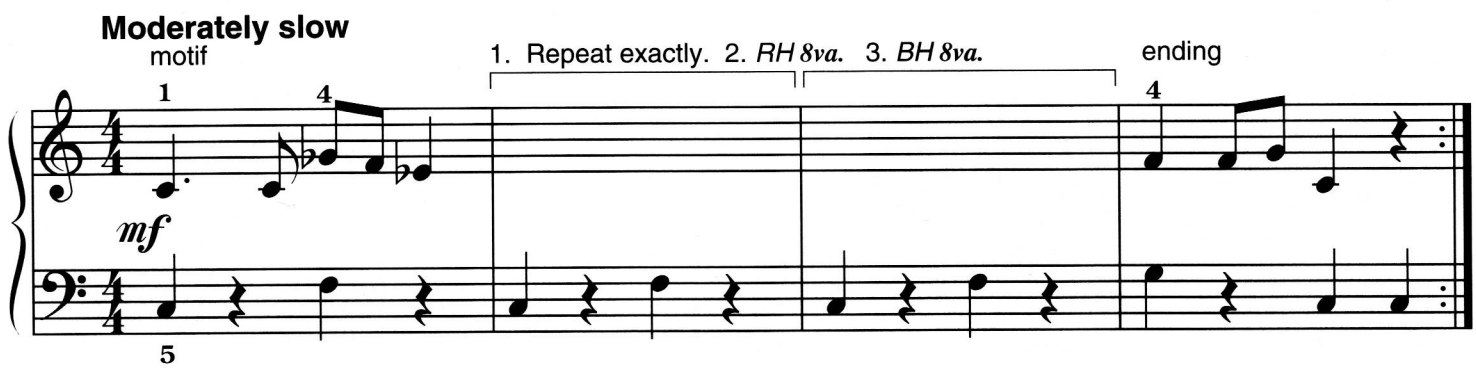
8va Echoes

Another way to develop a motif is by *repeating* it *RH* ***8va.***



Echoes Here and There

Play three times: 3rd time *both hands (BH)* ***8va*** at Improv measures.



Making Improv Decisions #5:
Creating New Melodies with the C Blues Scale

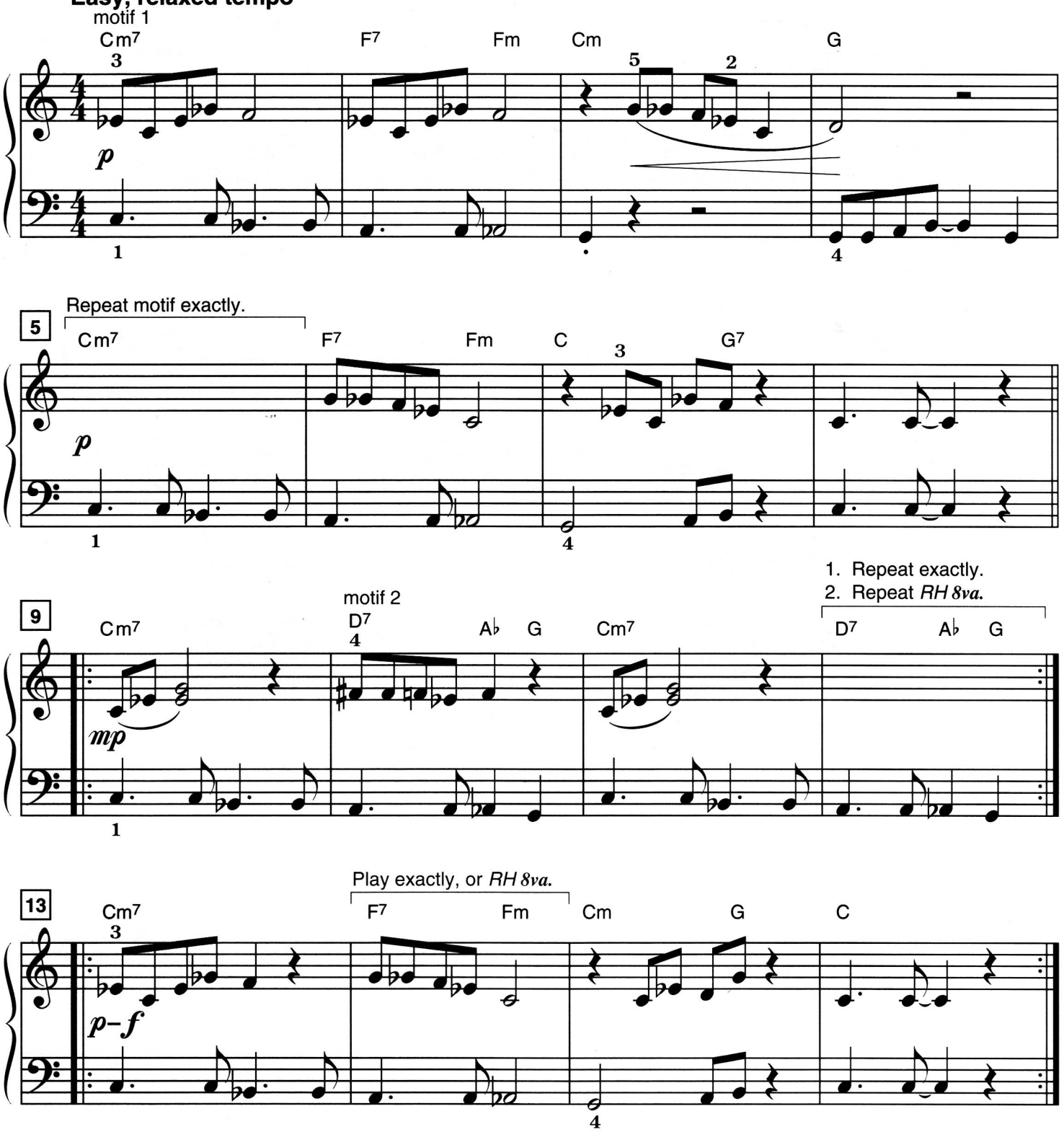
IMPROV SCORE

1. Play measures 1–8 as written, repeating motif 1 *exactly* at the Improv measure.
2. Play measures 9–12, 1st time repeat motif 2 *exactly,* 2nd time *RH* ***8va.***
3. Play measure 14 *exactly* as written or *RH* ***8va***—it's your choice each time.

Move Over

Track 19

Easy, relaxed tempo



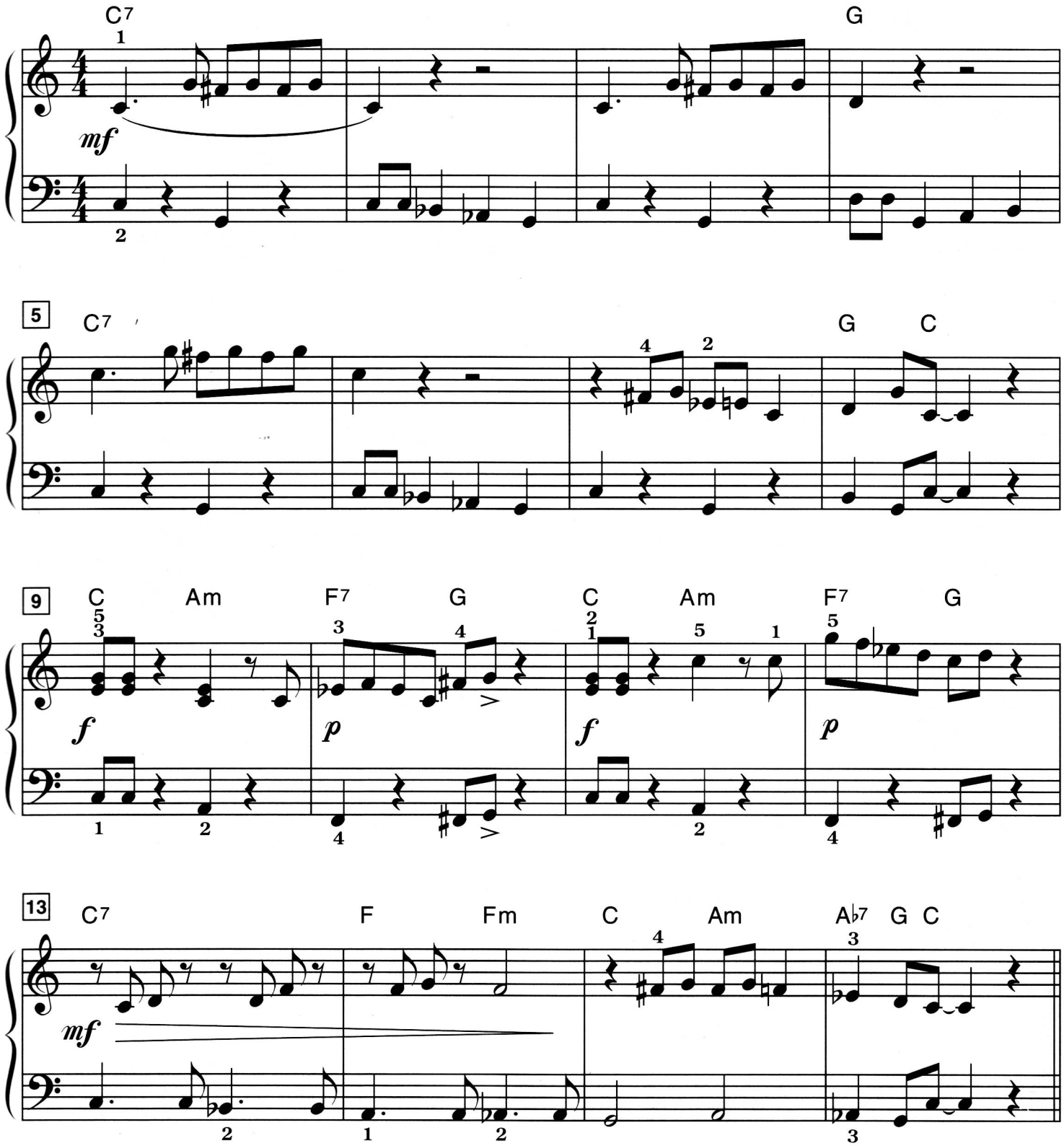
Improv Performance #5

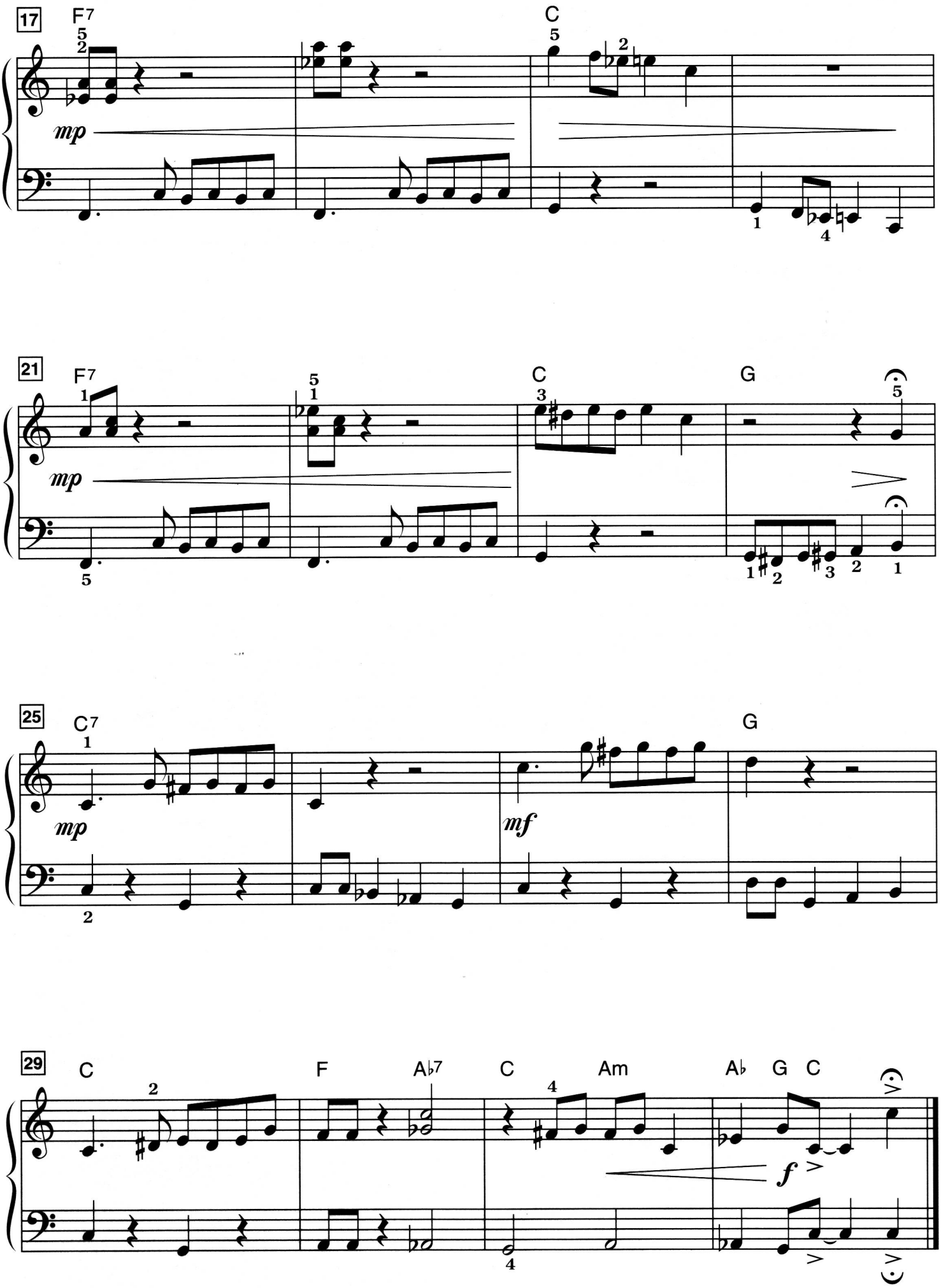
The "Do I Have to Repeat Myself?" Boogie

Stretch out: Here's a piece with no Improv Score. You should apply the improvisation tips you've learned so far and improv wherever you see fit...or just enjoy the piece.

Track 20

Solidly, with a strong beat




17
F7
C
mp
21
F7
C
G
mp
25
C7
G
mp
mf
29
C
F
A♭7
C
Am
A♭
G
C
f

Jamming #5:
Combining Creating New Melodies with the C Blues Scale & Rhythmic Imitation

IMPROV SCORE

1. Play measures 1–12, repeating motif 1 exactly at the Improv measures.

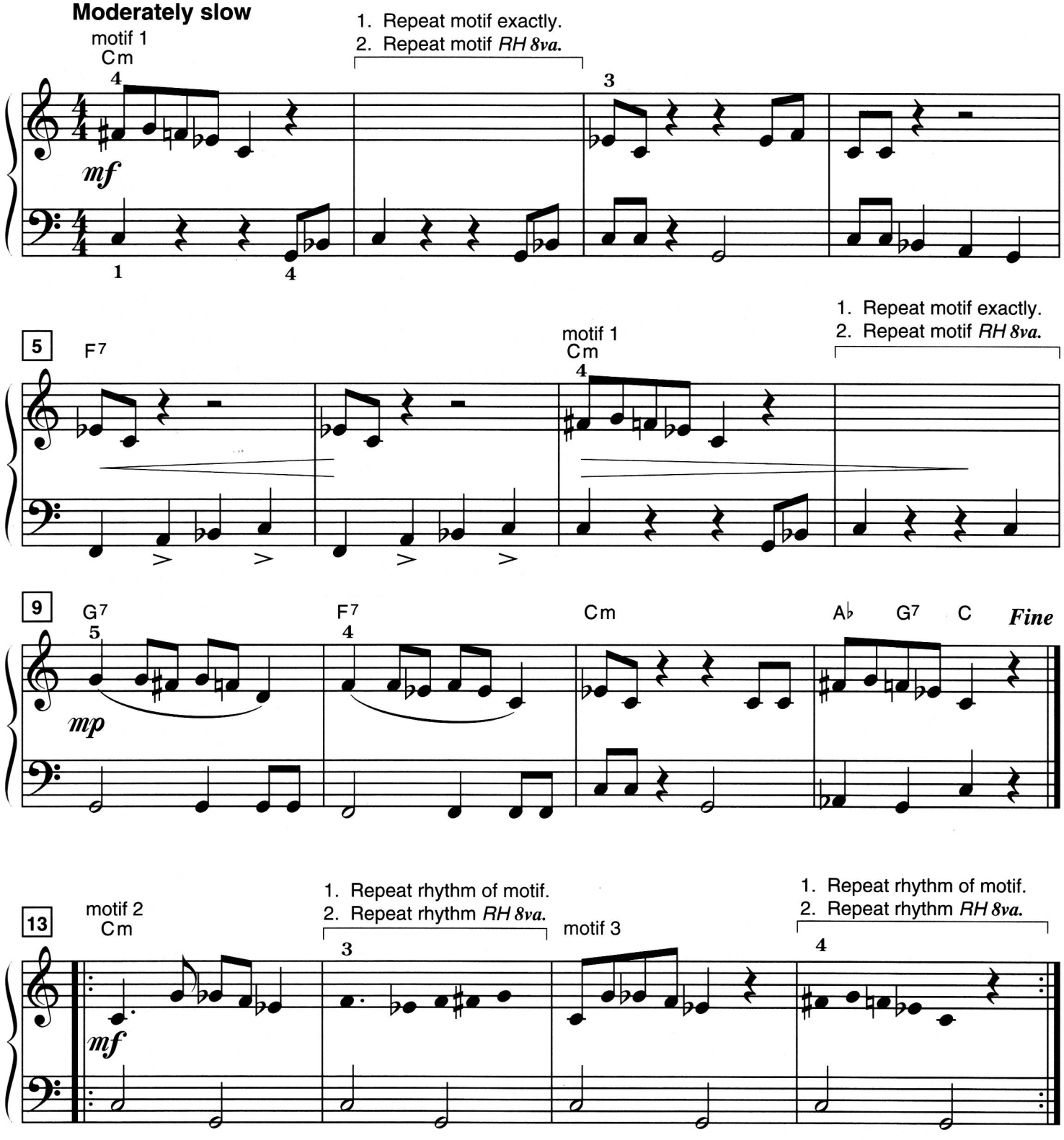
2. Play measures 13–16, *copying the rhythms* of motifs 2 and 3 using the tones given in measures 14 and 16. On the repeat, improvise meas. 14 and 16 *RH* ***8va.***

3. Play measures 1–12 again, repeating motif 1 *RH* ***8va*** at the Improv measures.

Rollin'

Track 21

Moderately slow



Improv Idea #6:
Creating New Melodies with the G Blues Scale

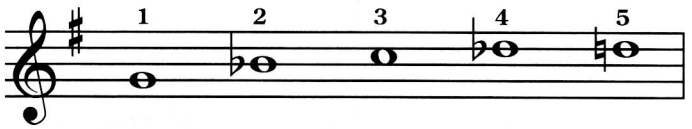
MINI MUSIC LESSON

RETROGRADE

New melodies can also be created by using the tones of the **5-finger G Blues Scale.**

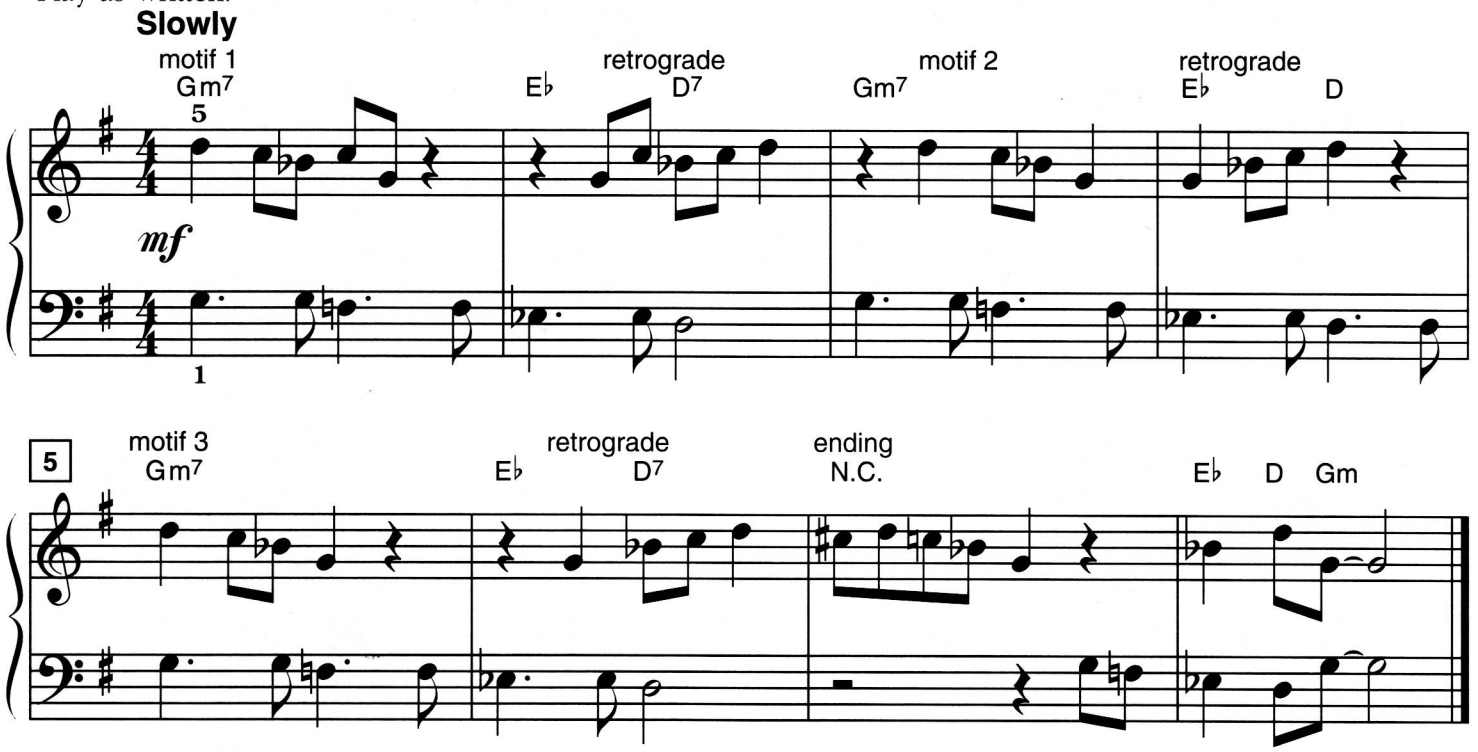
Retrograde means to play a motif backwards. Using retrograde is another way to create new melodies.

5-FINGER G BLUES SCALE



Mirror Image

Play as written.

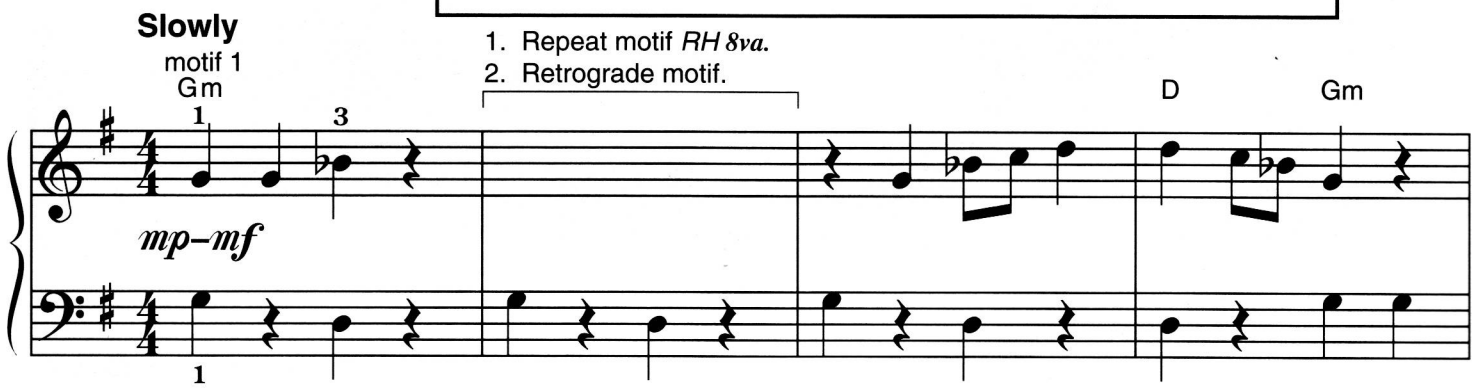


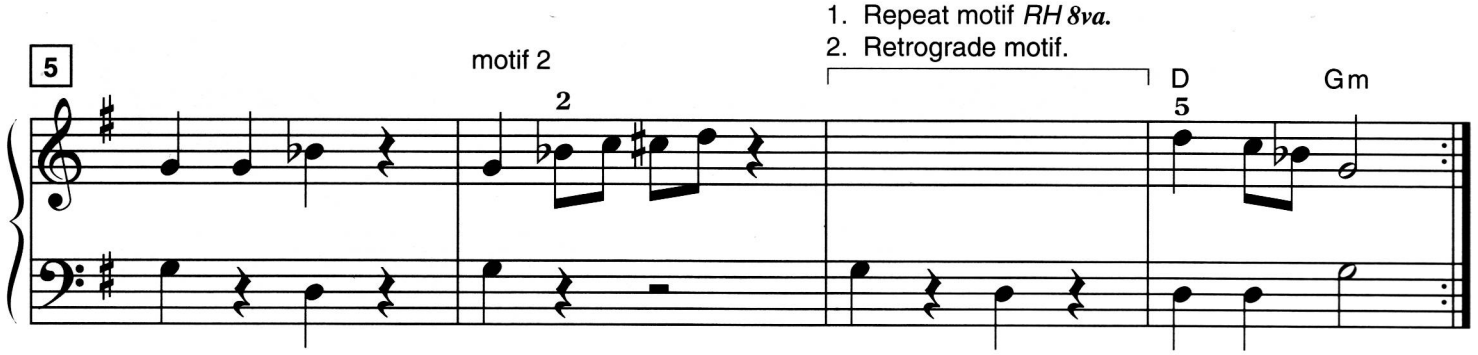
8va Mirror Image

IMPROV SCORE

1st time, repeat the motif *RH 8va* at the Improv measures.

2nd time, *retrograde* the motif at the Improv measures.



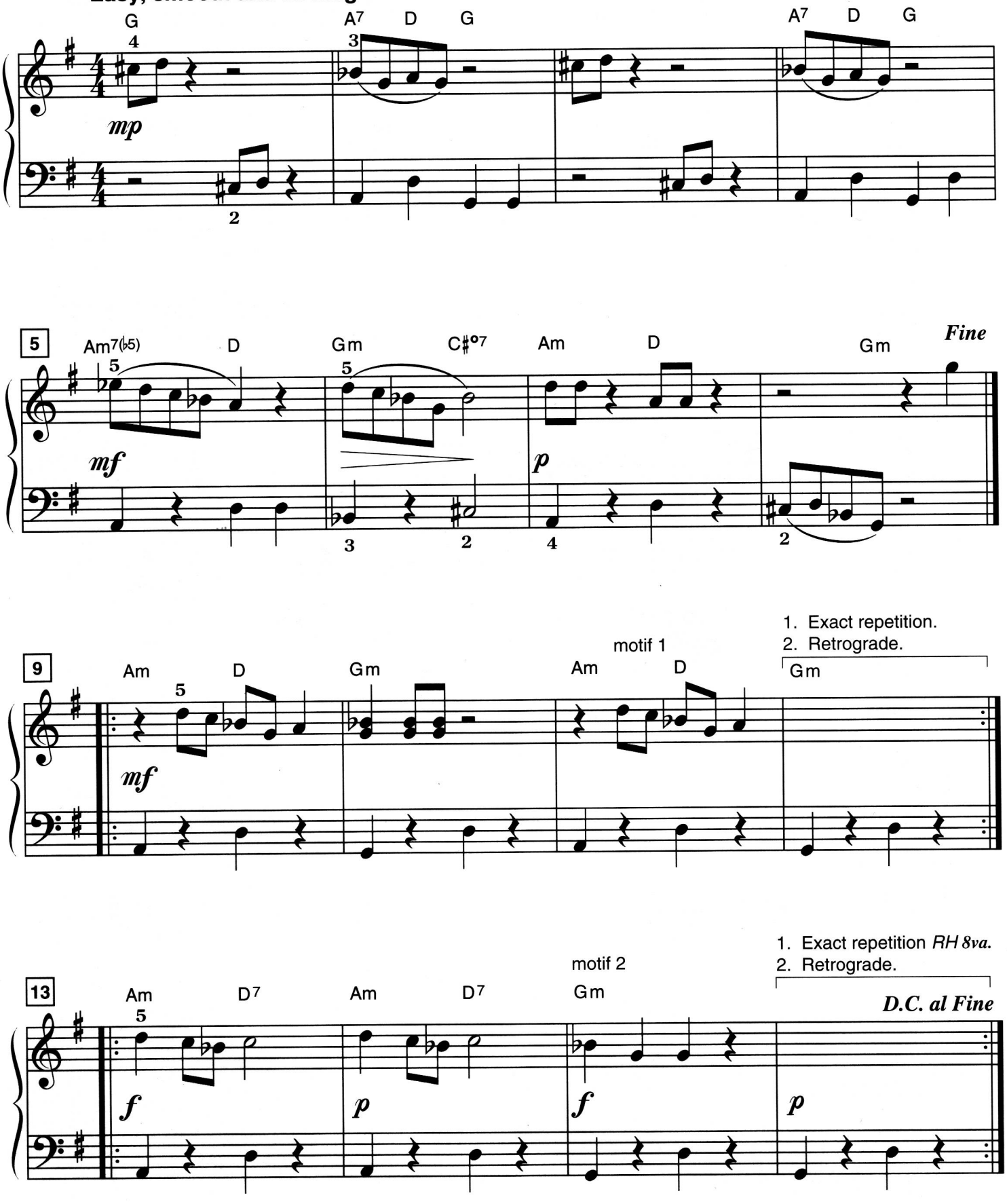


Improv Performance #6

This Way, That Way

Track 22

Easy, smooth and flowing



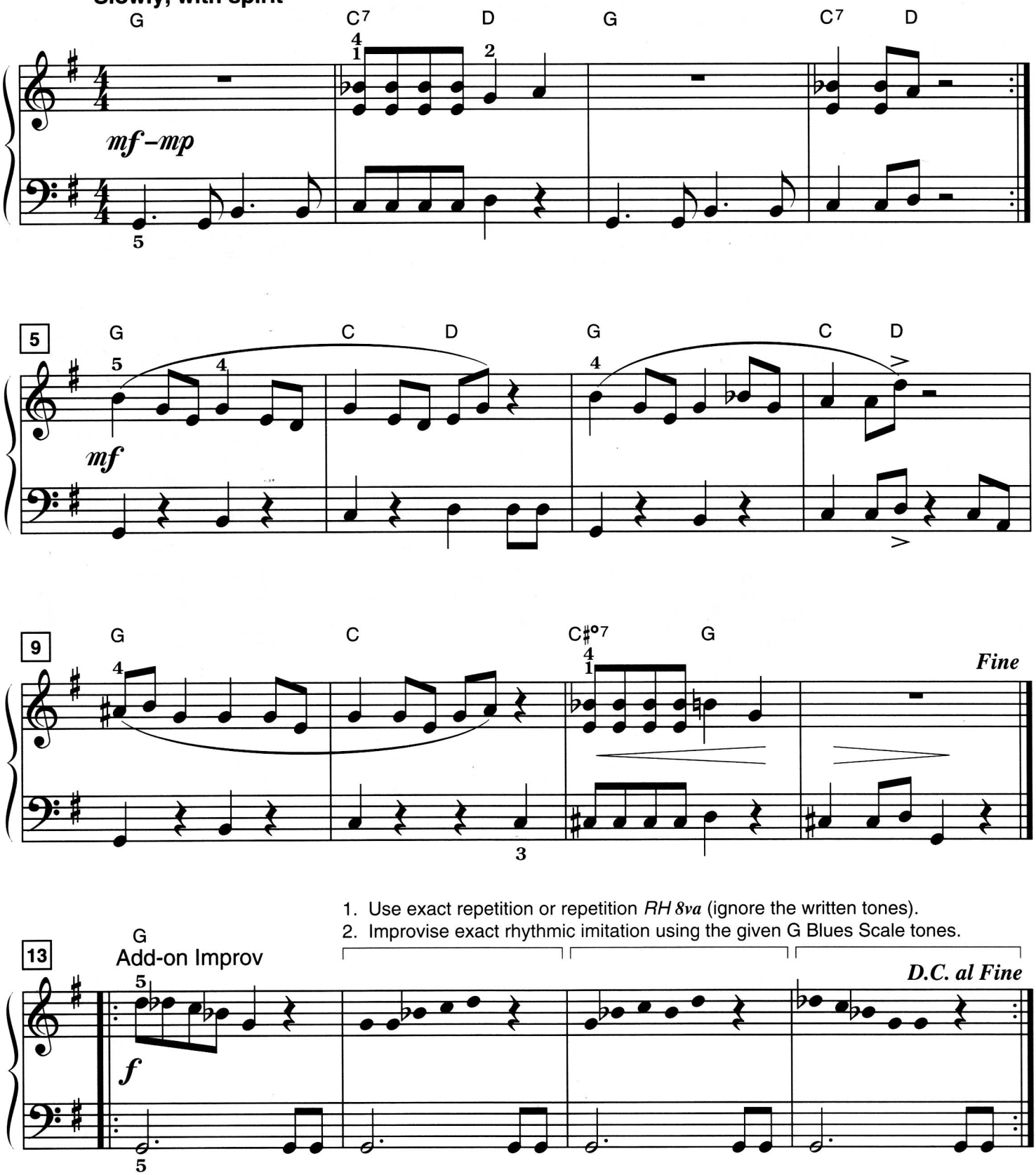
More Choices for Improv #6:
Creating an Added Section for Improvising

It is common practice for players to *create an extension* to a piece of music for the purpose of improvising. Here's a chance to test how your improvisational skills help to express your musical imagination.

Boom Box

Track 23

Slowly, with spirit

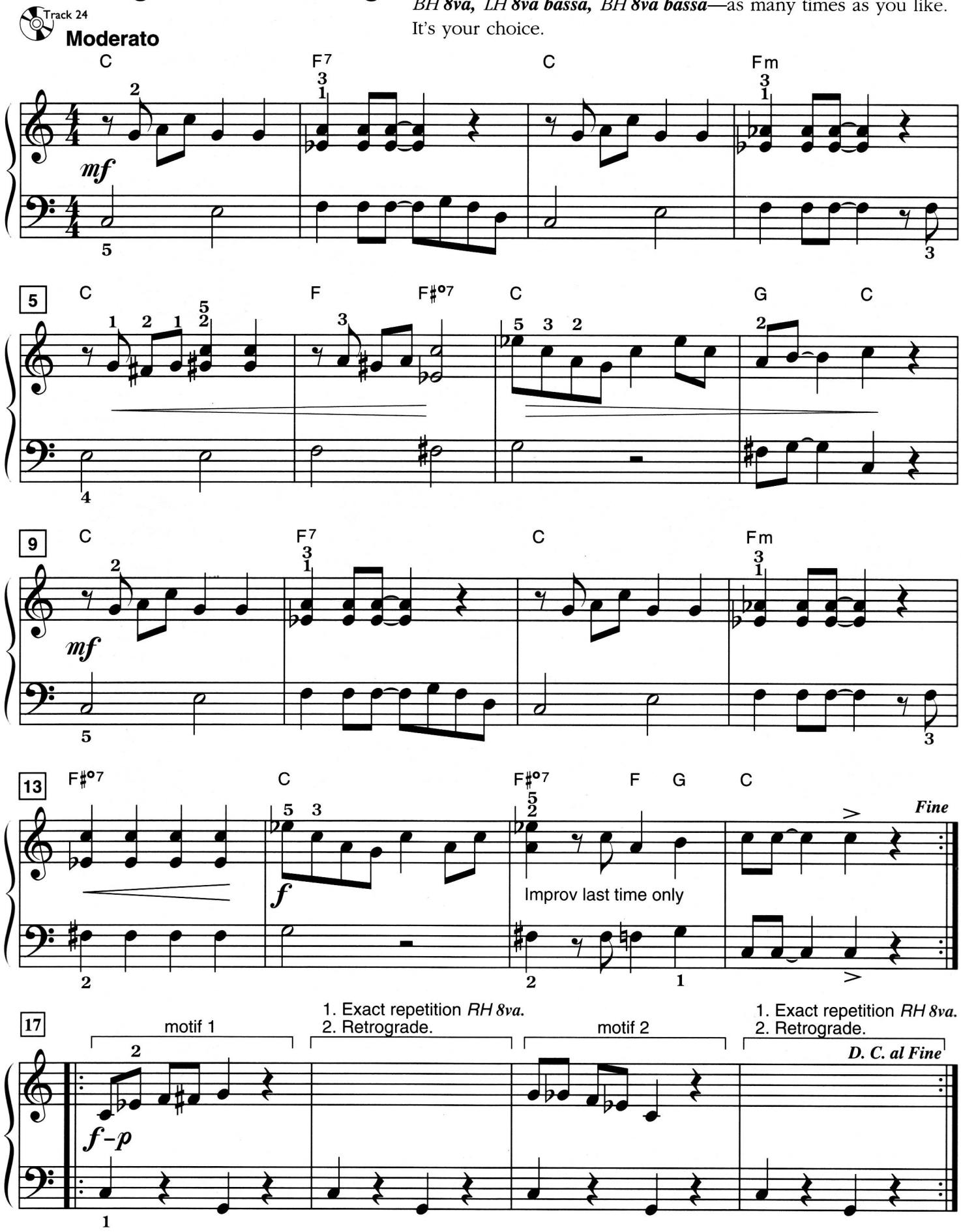


1. Use exact repetition or repetition *RH 8va* (ignore the written tones).
2. Improvise exact rhythmic imitation using the given G Blues Scale tones.

Jamming #6:
Putting It All Together

An Ending to End All Endings!

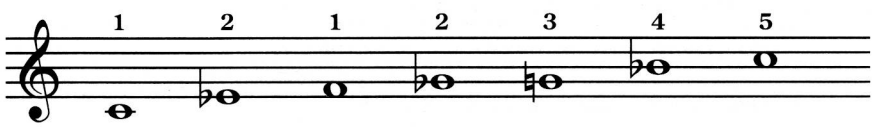
Create an added ending by repeating measures 15–16 *RH* ***8va,*** *BH* ***8va,*** *LH* ***8va bassa,*** *BH* ***8va bassa***—as many times as you like. It's your choice.



Improv Idea #7:
Creating New Melodies with the Complete C Blues Scale

Blues Scale tones are often used to create a **motif.**

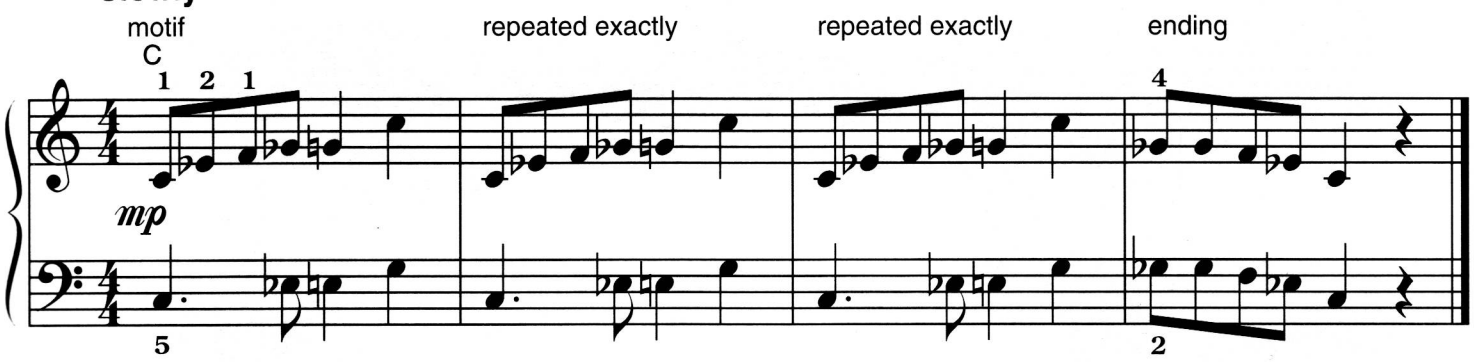
THE C BLUES SCALE



Develop the motif by repeating it *exactly* using the complete C Blues Scale.

Reverb

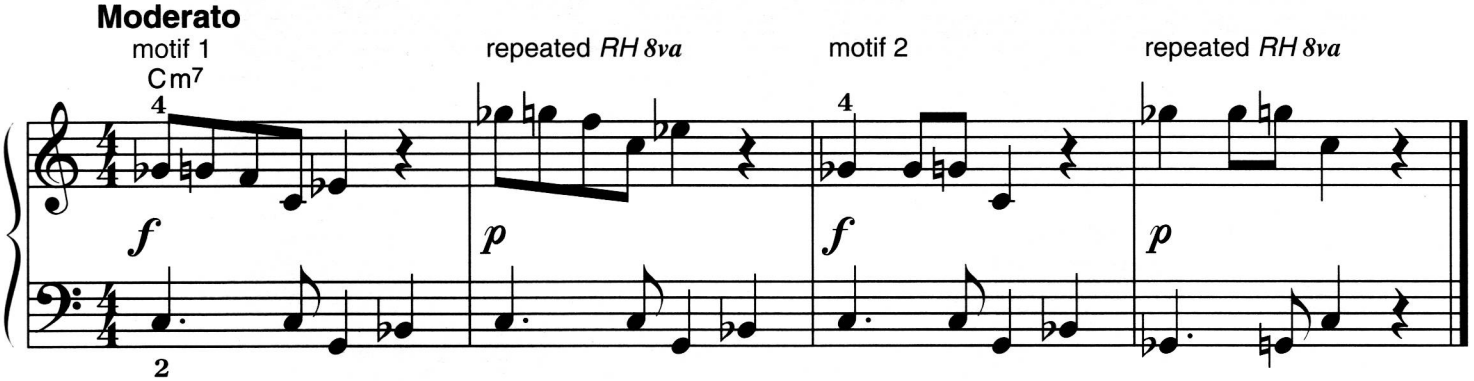
Slowly



Develop the motifs by repeating them *RH* ***8va***.

8va Reverb

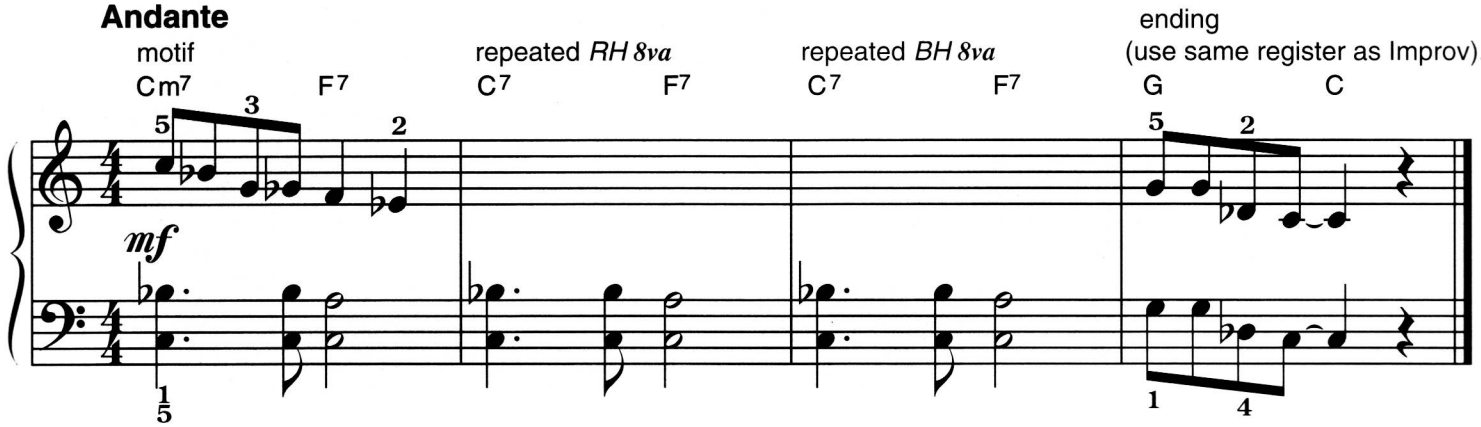
Moderato



Develop the motifs by repeating them *BH* ***8va***.

Reverb Here and There

Andante



Improv Performance #7

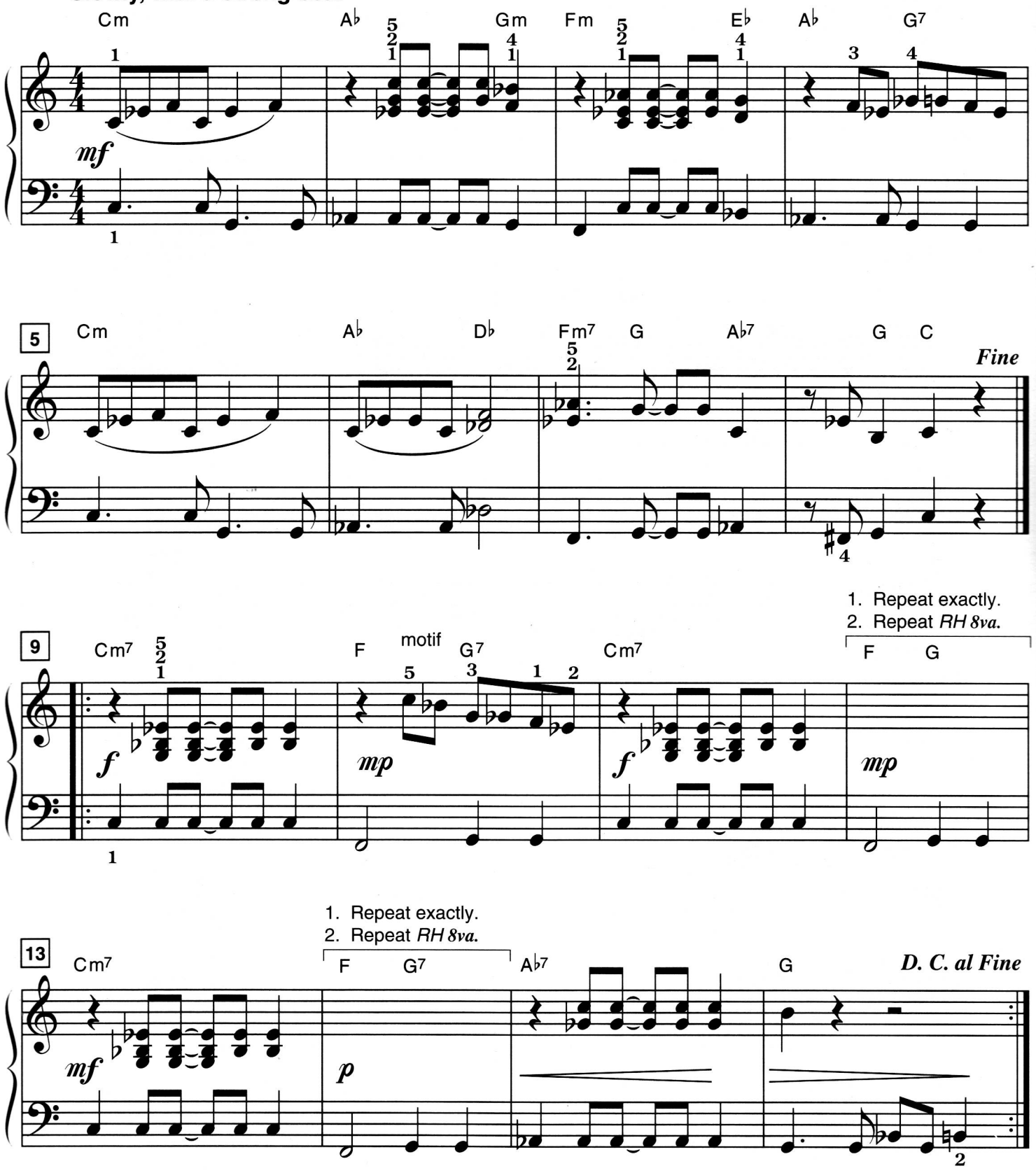
Delayed Start

IMPROV SCORE

Measures 9–16: **1st time,** repeat the motif exactly at the Improv measures.
2nd time, repeat the motif *RH 8va* at the Improv measures.

Track 25

Slowly, with a strong beat



Making Improv Decisions #7:
Creating New Melodies with the Complete C Blues Scale

IMPROV SCORE

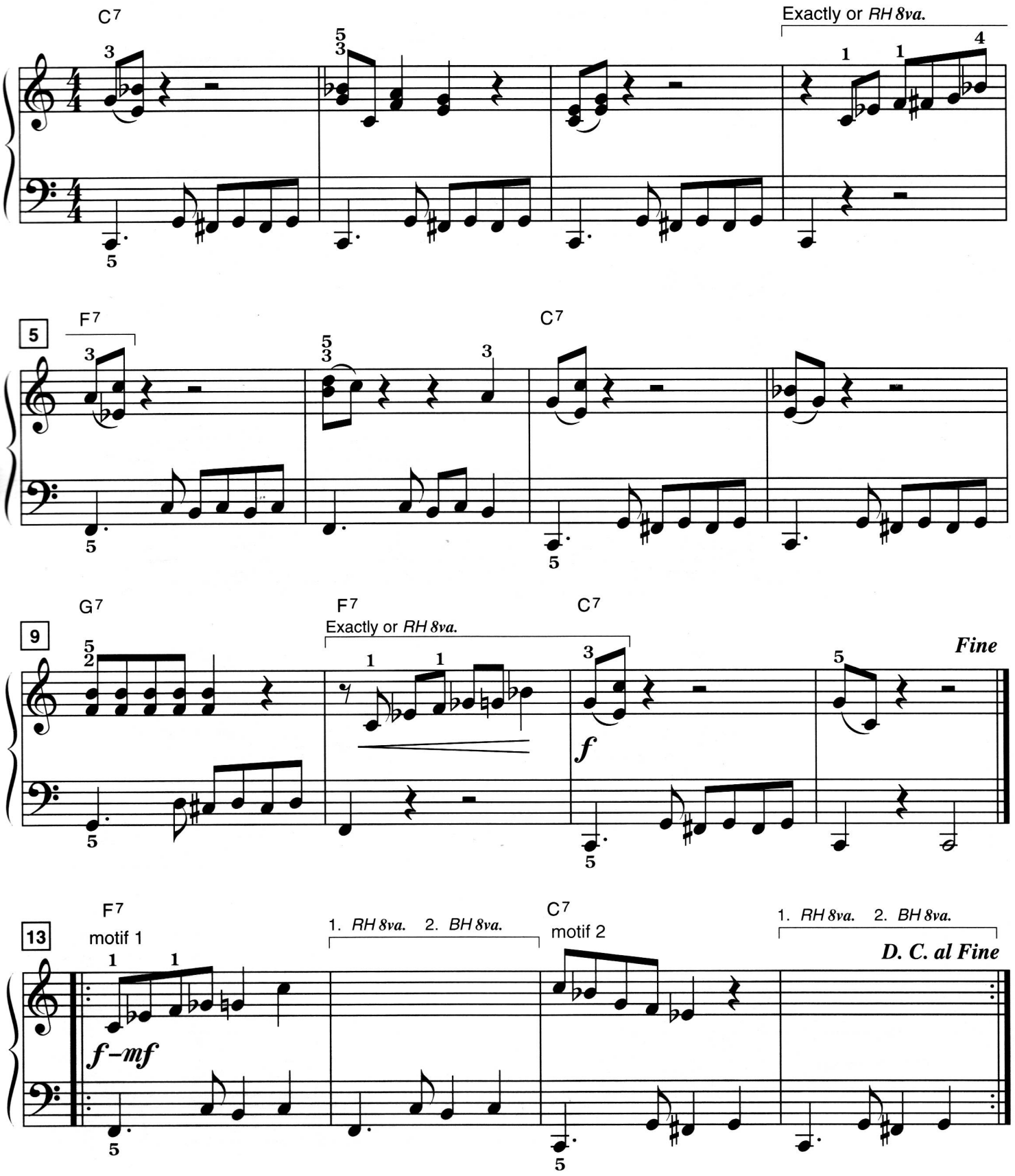
1. Measures 1–12: Both times, play as written or *RH* ***8va*** at Improv measures.

2. Measures 13–16: 1st time, repeat each motif *RH* ***8va*** at Improv measures.
2nd time, repeat each motif *BH* ***8va*** at Improv measures.

OK Boogie

Track 26

Easygoing

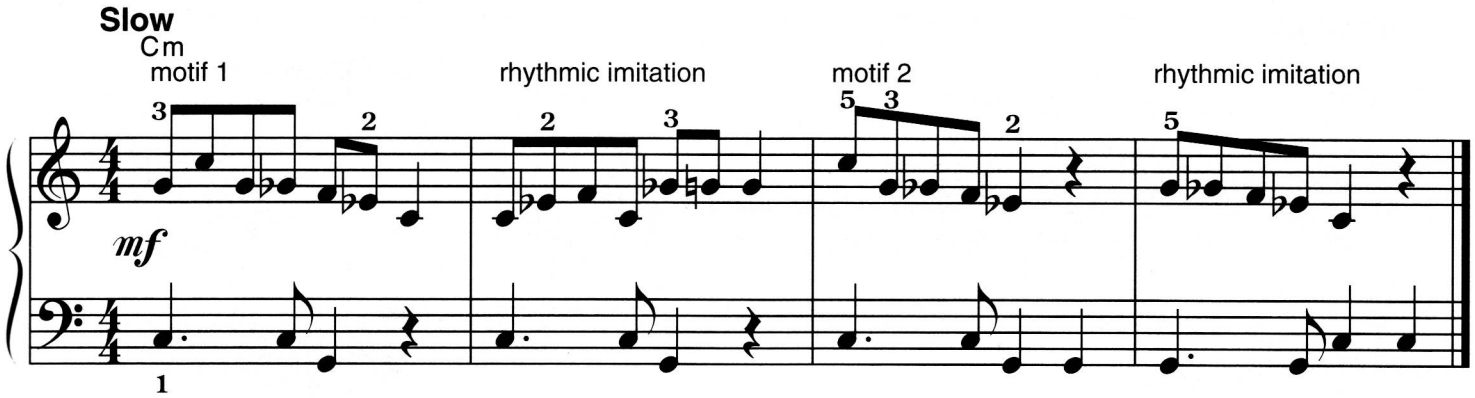


More Choices for Improv #7:
Developing Rhythmic Imitation

A motif can be expanded by repeating its rhythm with new melody tones.

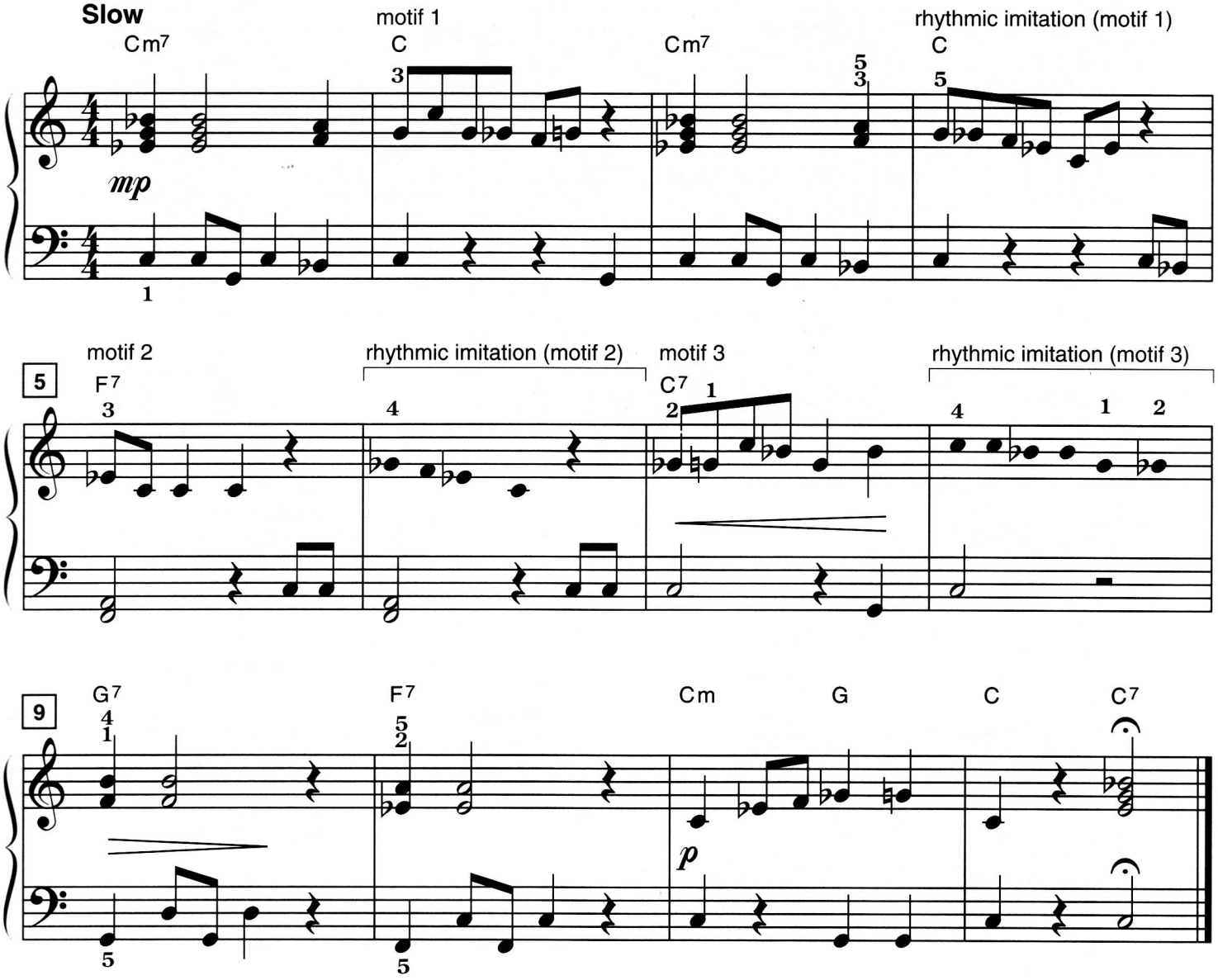
Rhythmic Imitation

The rhythms of the motifs are used here with the complete C Blues Scale tones to develop the melody.



The Rhythmic Imitation Blues

Complete measures 6 and 8 by repeating the rhythms of the preceding motifs, using the given tones from the complete C Blues Scale.



Jamming #7:
Combining Creating New Melodies with the C Blues Scale & Rhythmic Imitation

Strange Sounds from Out There

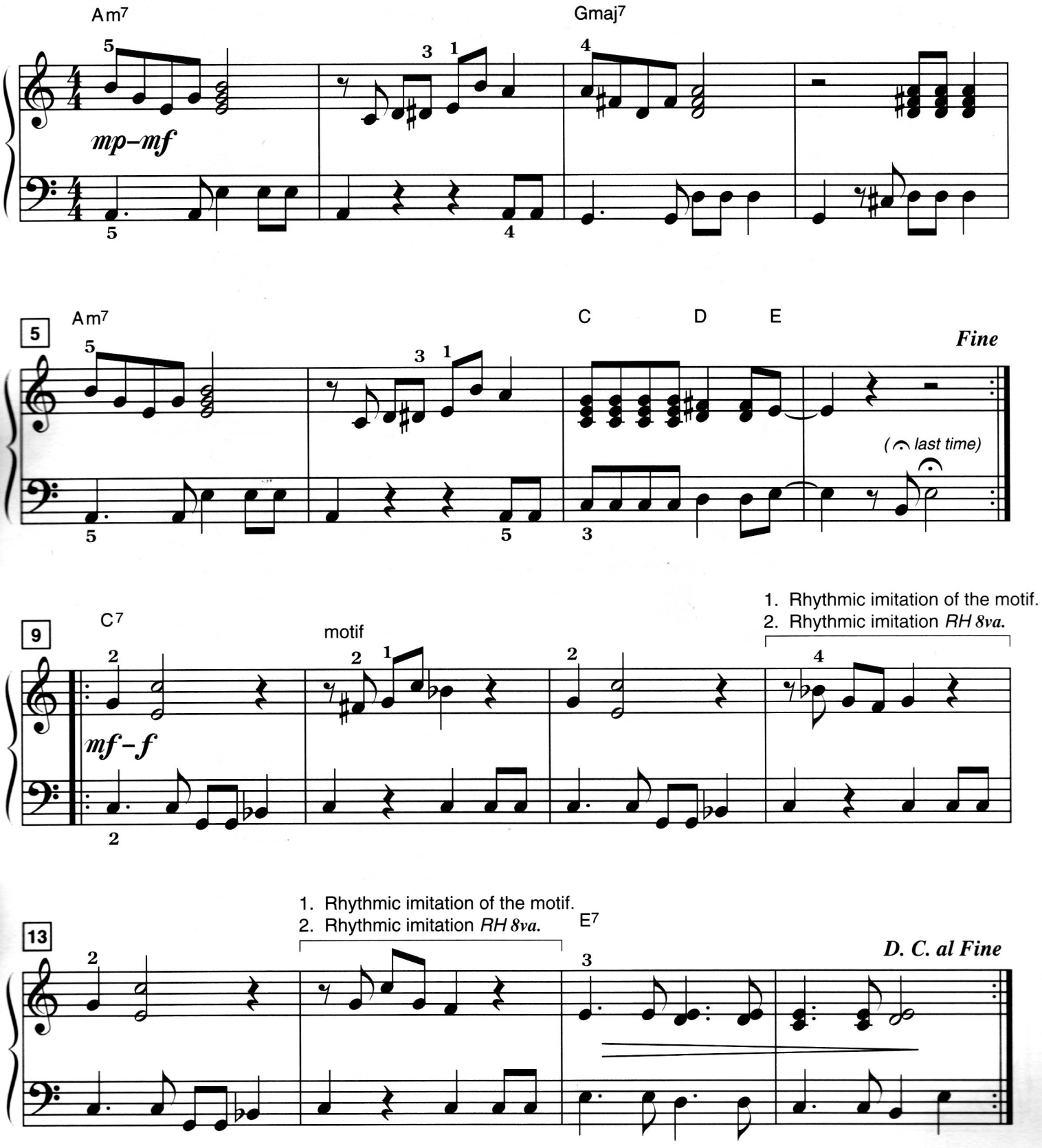
IMPROV SCORE

1. Play measures 1–8 as written. Repeat with changing dynamics.

2. Play measures 9–16, *imitating the rhythm* of the motif using the tones given in meas. 12 and 14. On the repeat, improvise measures 12 and 14 *RH* ***8va***.

Track 27

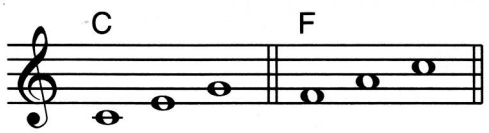
Moderato



Improv Idea #8:
Creating New Melodies with Chord Tones

MINI MUSIC LESSON

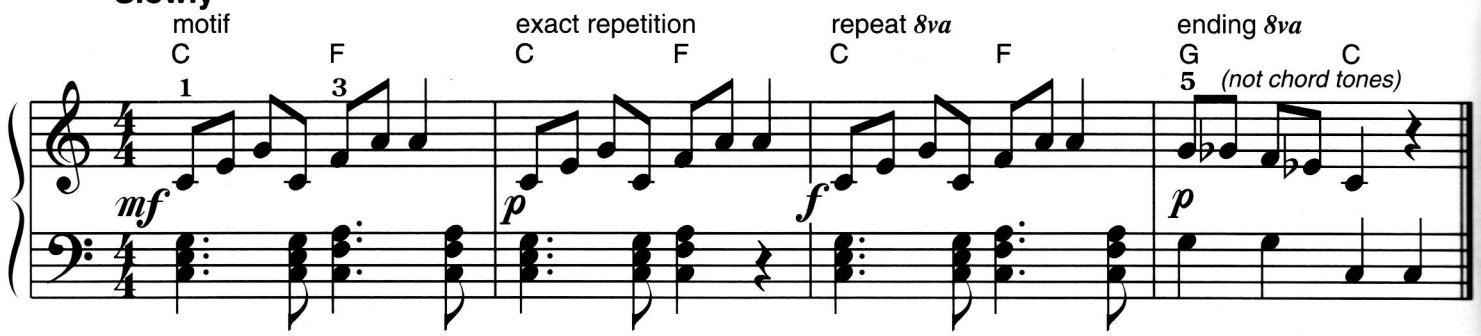
CHORD TONES



Chord tones can be used to create a motif, which can be extended by *exact* or ***8va*** *repetition*.

Rhythmic Repetition

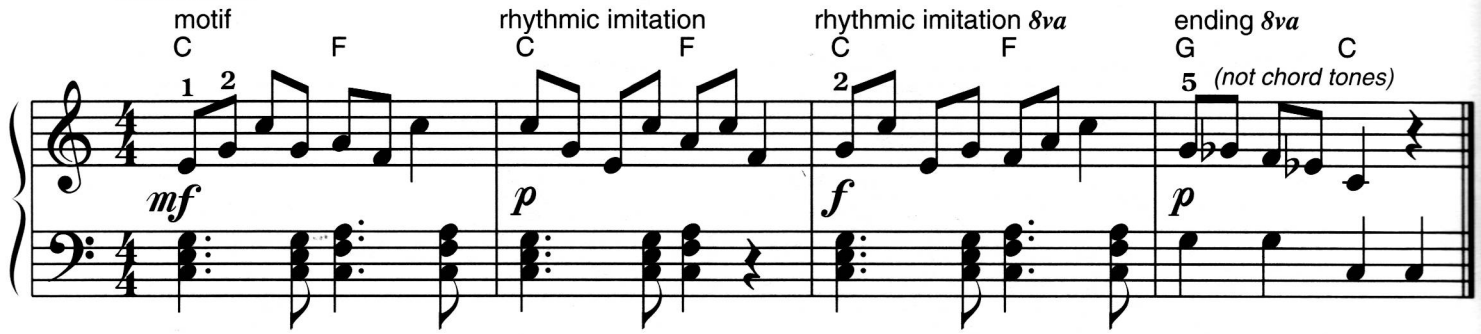
Slowly



Rhythmic Imitation

New melodies are created by *imitating* the rhythm of the motif with the chord tones played in a different order.

Moderato



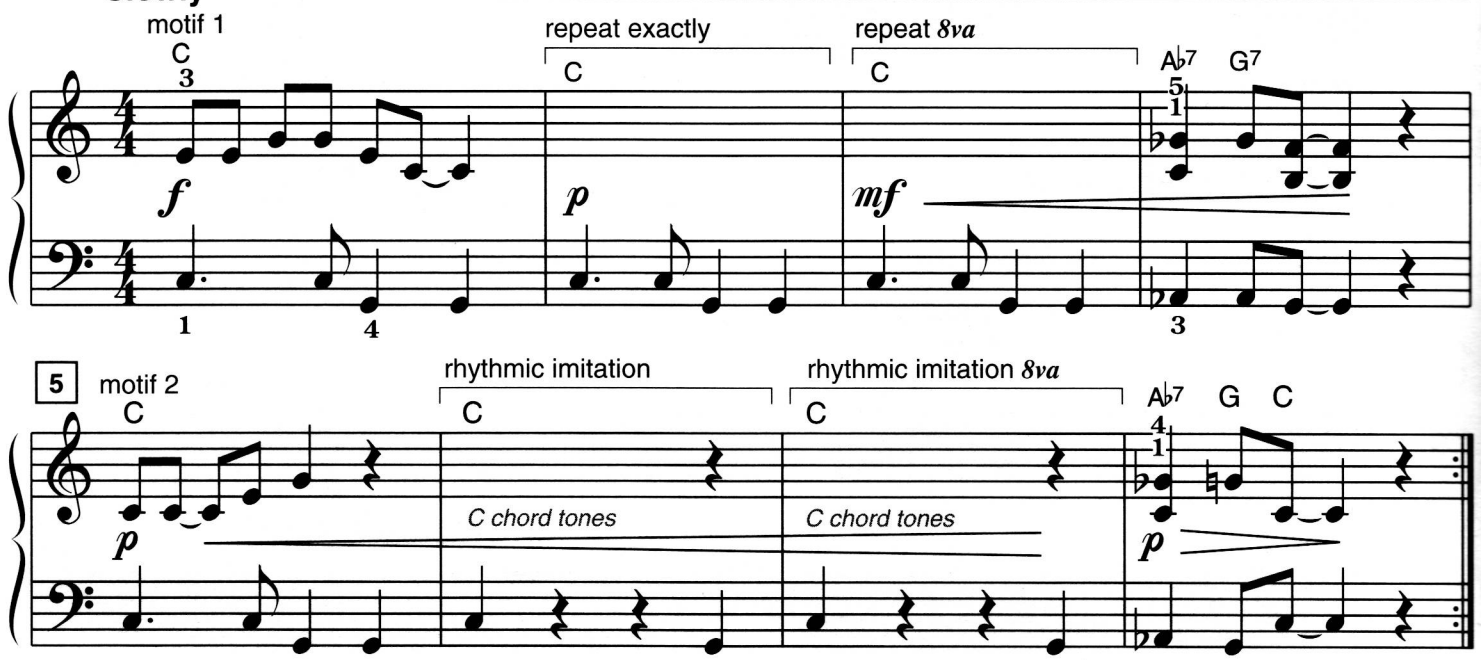
Repetition & Imitation

IMPROV SCORE

1. Play measures 2 & 3, repeating motif exactly, then ***8va.***

2. Play measures 6 & 7, using rhythmic imitation with C chord tones of your choice, then ***8va.***

Slowly



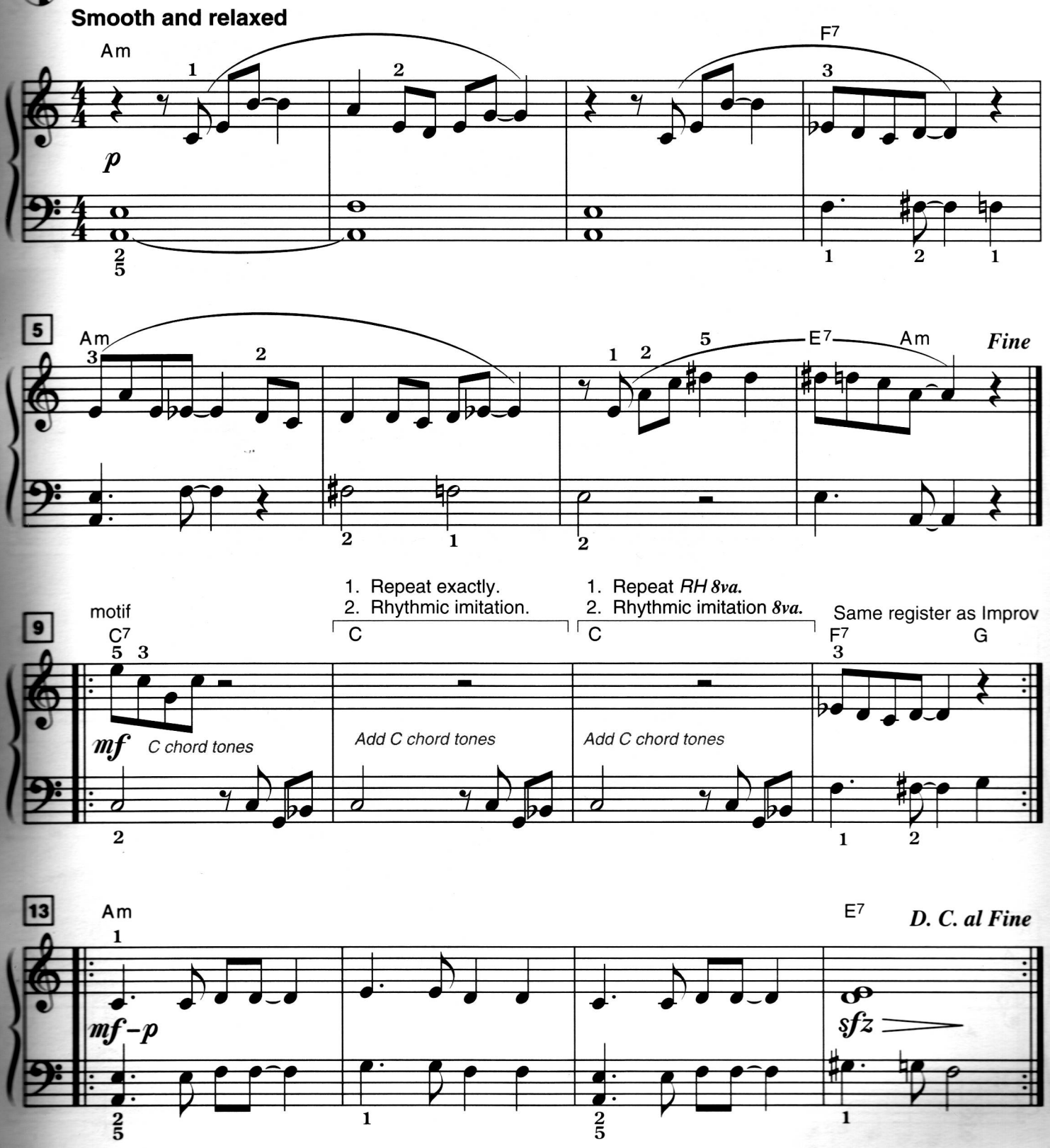
Improv Performance #8:
Adding Rhythmic Imitation

IMPROV SCORE

1. Play measures 1–8 as written.
2. Play measures 9–12: **1st time,** improv exactly or *RH 8va* at Improv measures. **2nd time,** use rhythmic imitation of motif with C chord tones of your choice.
3. Play measures 13–16 as written. Repeat with changing dynamics.

Low Tide

Track 28



Planning an Improv #8:
Creating New Melodies with Chord Tones

Tomorrow Is a Moment Away

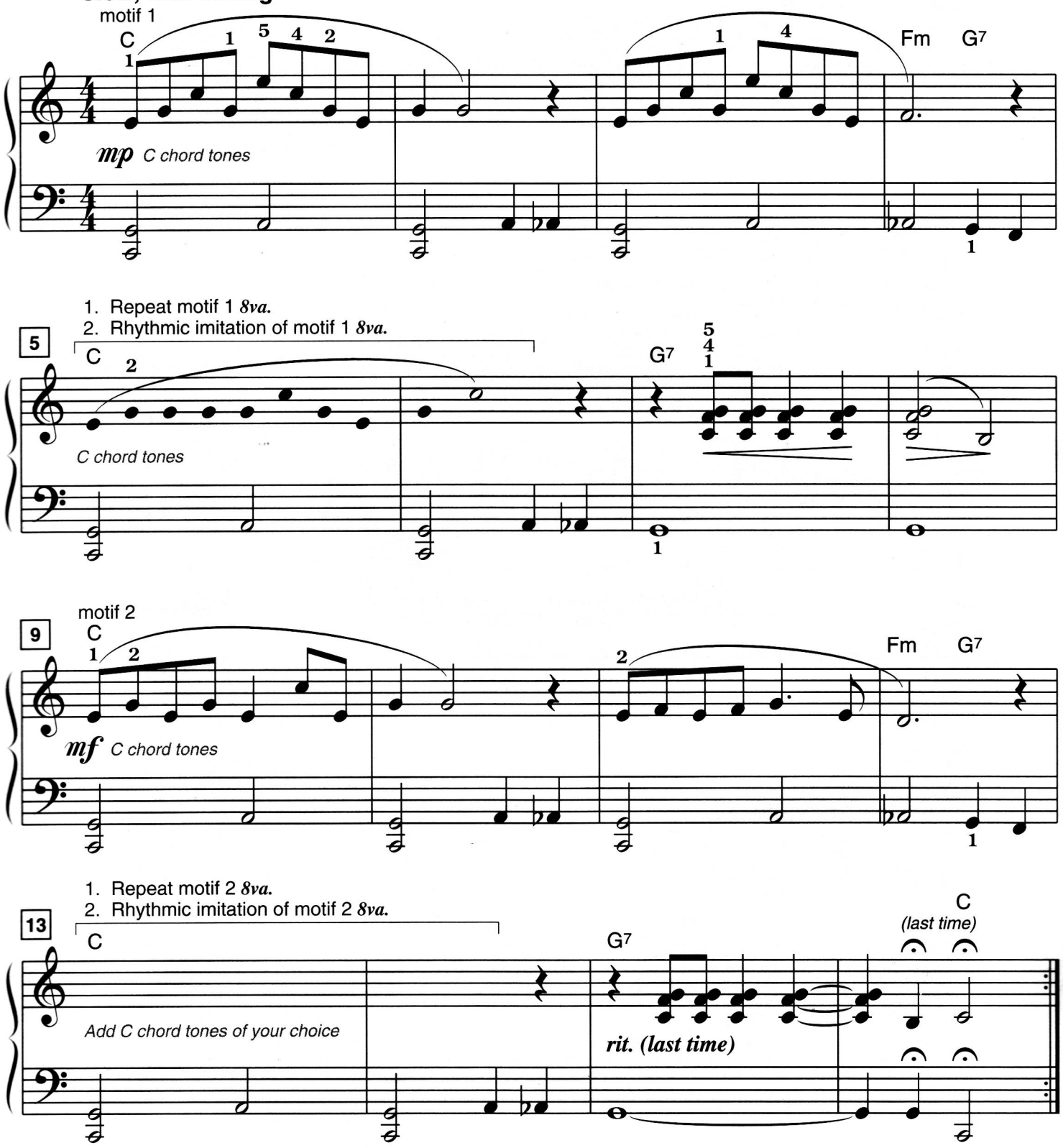
IMPROV SCORE

1st time, repeat the motifs ***8va*** at Improv measures. Ignore given tones.

2nd time, use rhythmic imitation ***8va*** of motifs with given chord tones or add

Track 29

Slow, with feeling



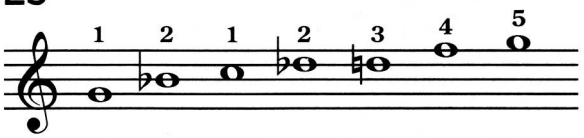
More Choices for Improv #8:
The Complete G Blues Scale

MINI MUSIC LESSON

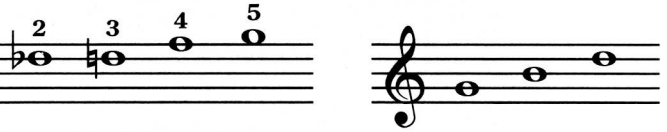
BLUES SCALE TONES

Blues Scale tones are often used as a contrast to chord tones.

THE COMPLETE G BLUES SCALE



G CHORD TONES

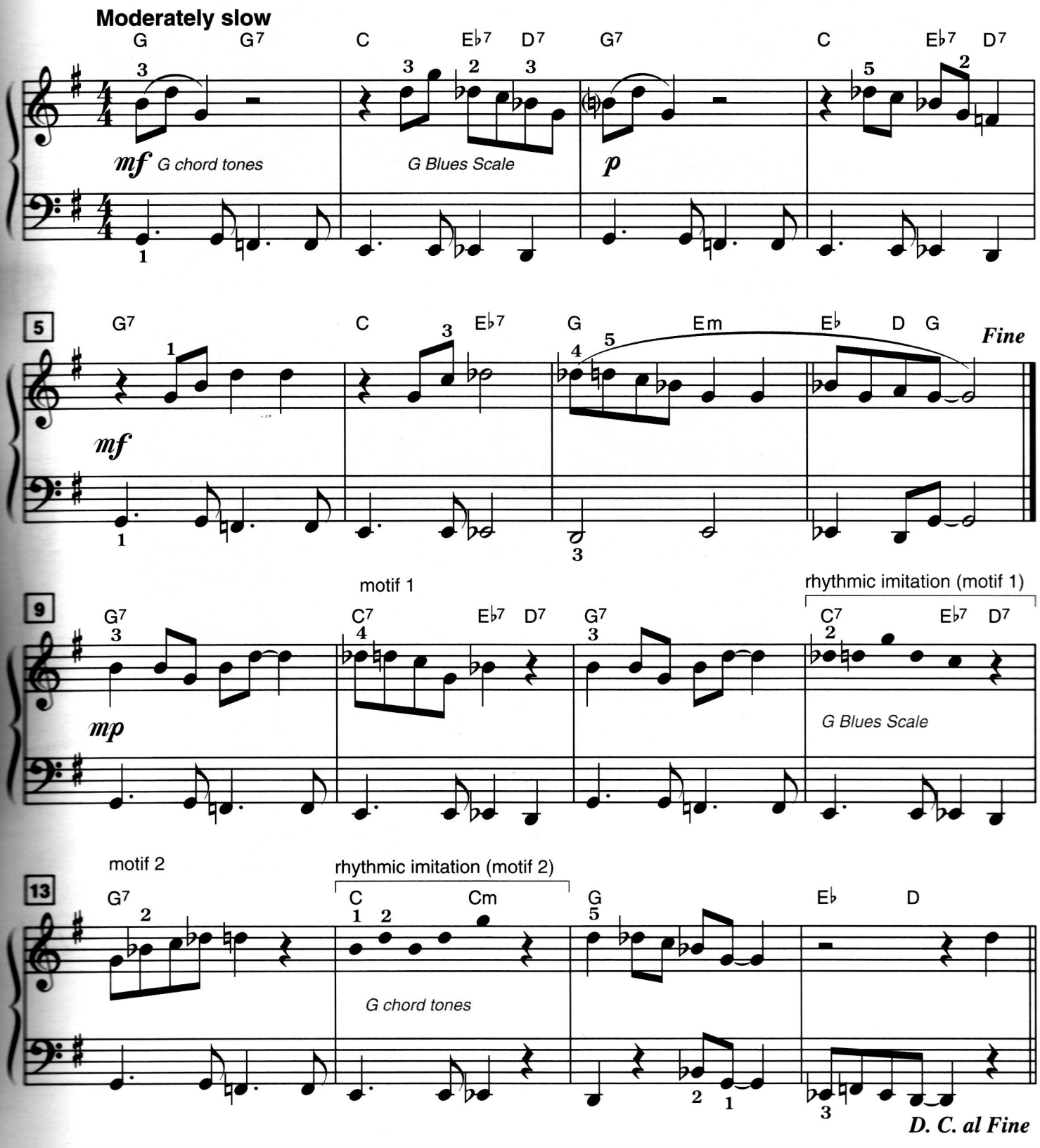


Sugar and Spice

IMPROV SCORE

1. Measure 12: Improv rhythmic imitation of motif 1 with given G Blues Scale tones.

2. Measure 14: Improv rhythmic imitation of motif 2 with given G chord tones.

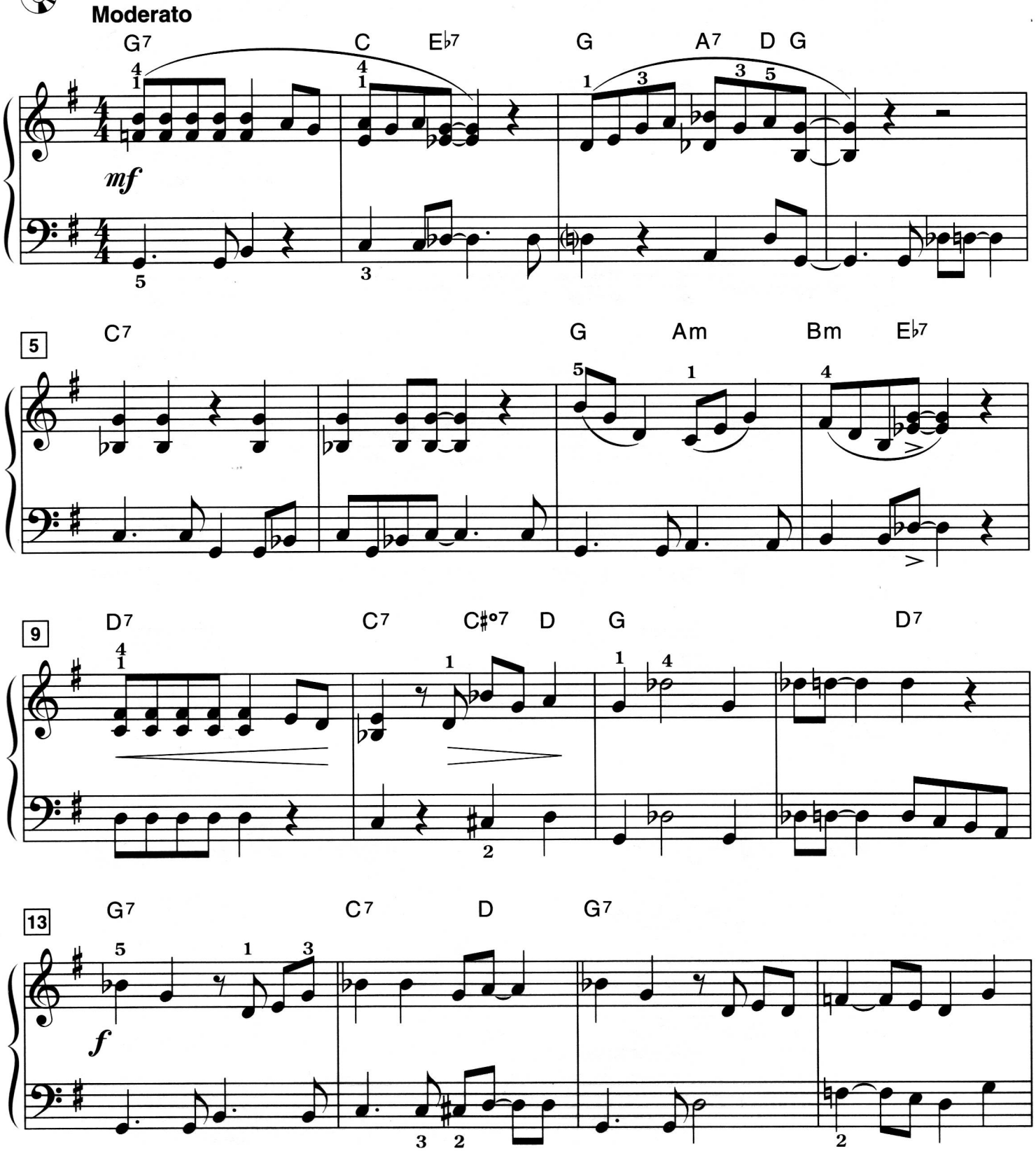


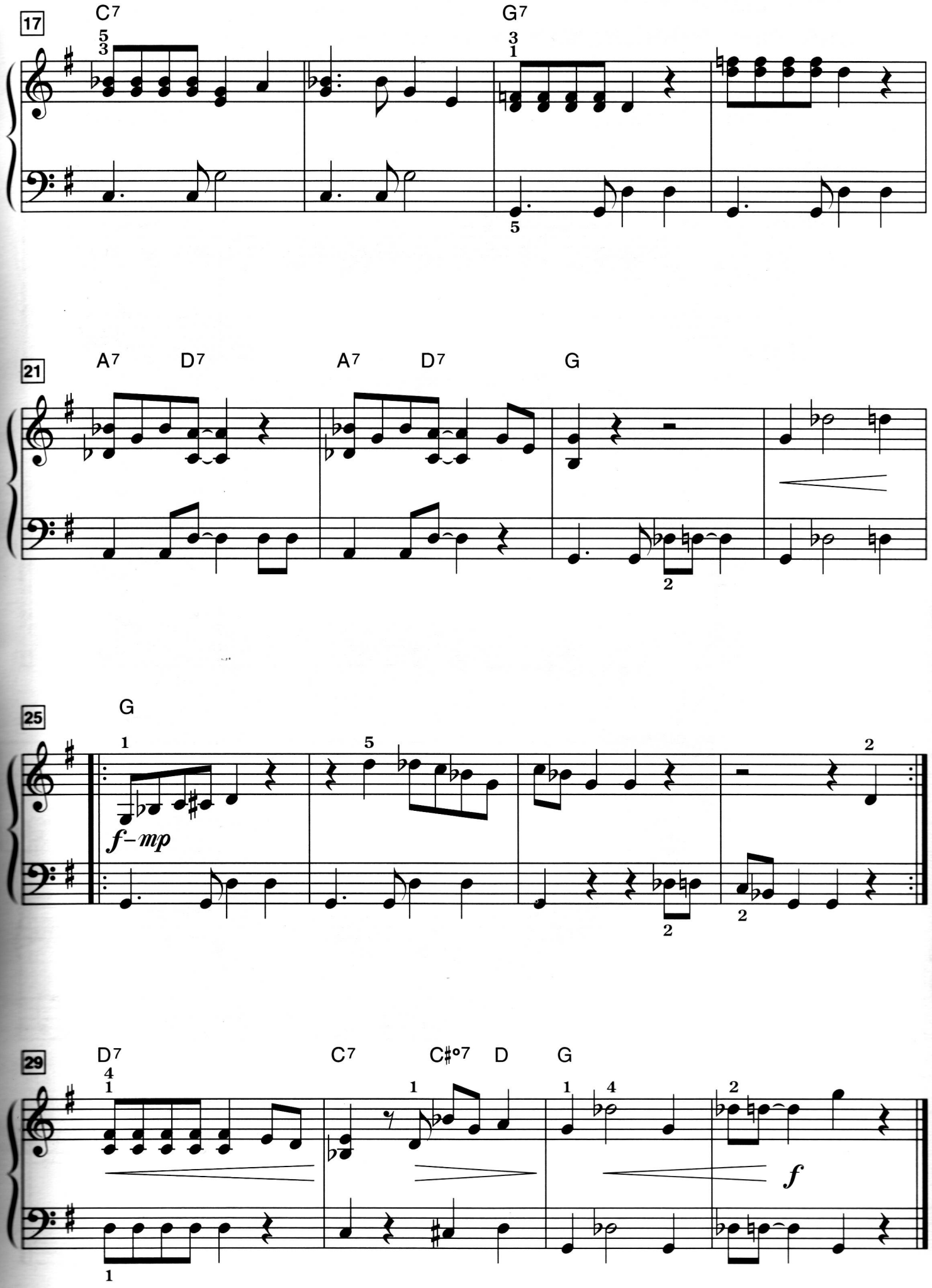
Jamming #8:
Combining Creating New Melodies with Chord Tones, Blues Scales and Rhythmic Imitation

Stretch out: Here's a piece with no Improv Score. You should apply the improvisation tips you've learned so far and improv wherever you see fit...or just enjoy the piece.

Mama's Blues

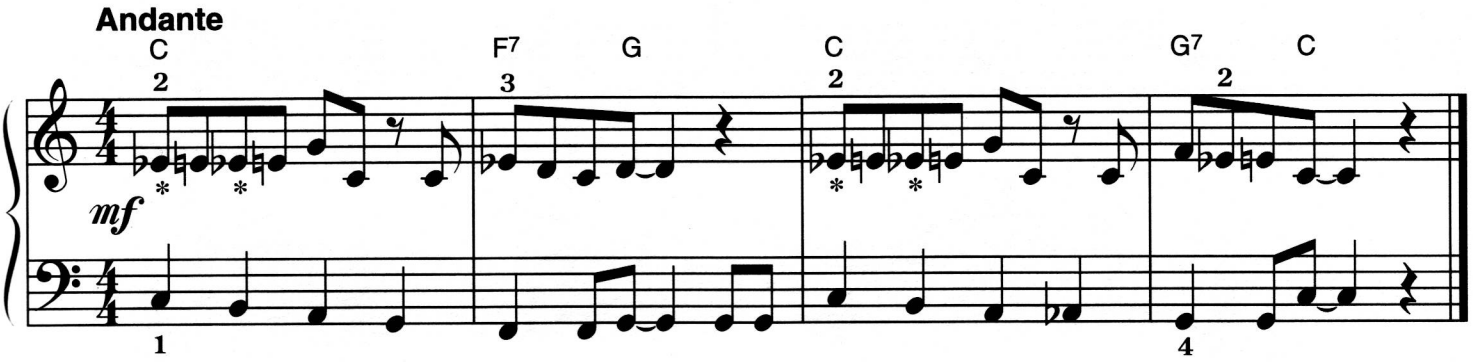
Track 30




17
C7
G7
21
A7
D7
A7
D7
G
25
G
f–mp
29
D7
C7
C♯°7
D
G
f

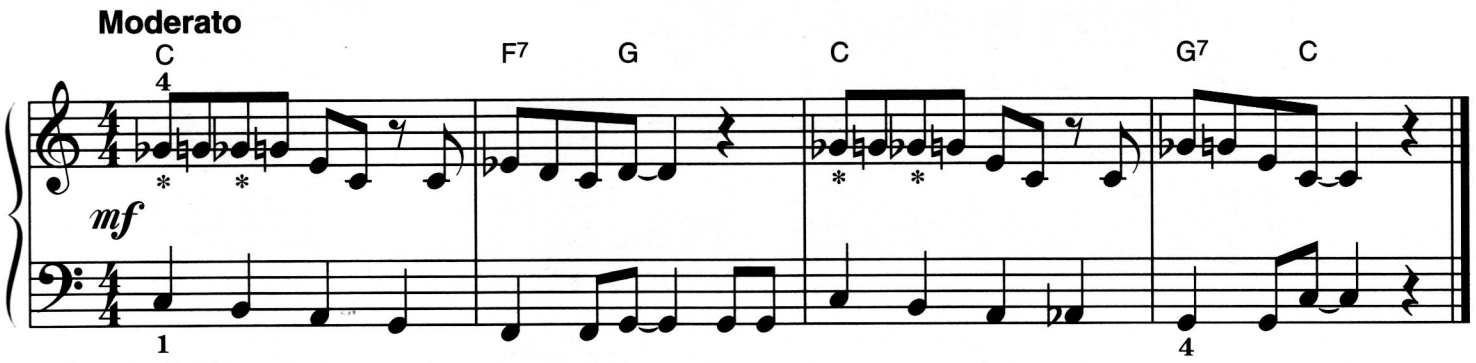
Improv Idea #9:
Creating New Melodies with Blue Notes

Flatted Third Blue Notes



* Flatted 3rd blue notes.

Flatted Fifth Blue Notes



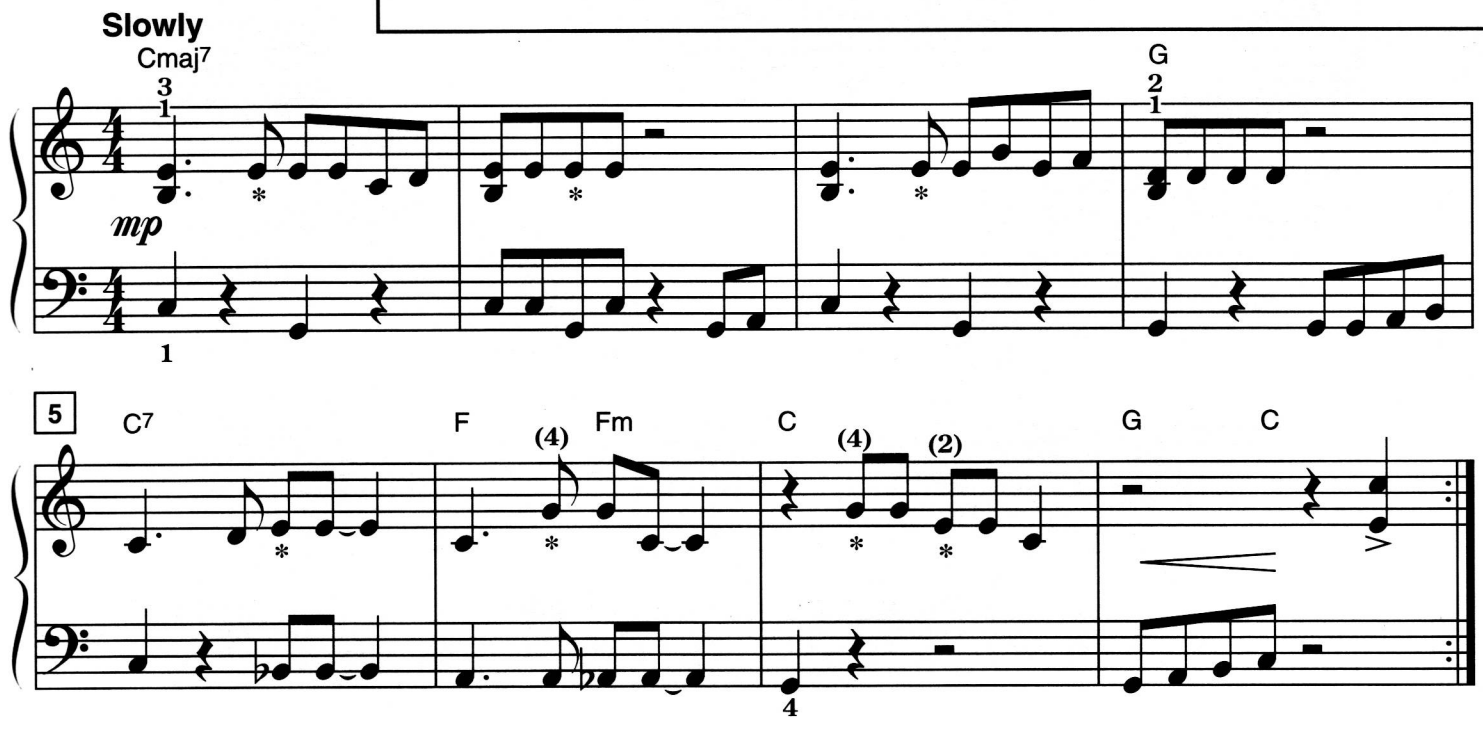
* Flatted 5th blue notes.

Blues Notes Here and There

IMPROV SCORE

1st time, play as written.

2nd time, improvise playing by adding flatted 3rd and flatted 5th blue notes where indicated by a (*). Fingering in ( ) is played only when playing blue notes.



Improv Performance #9

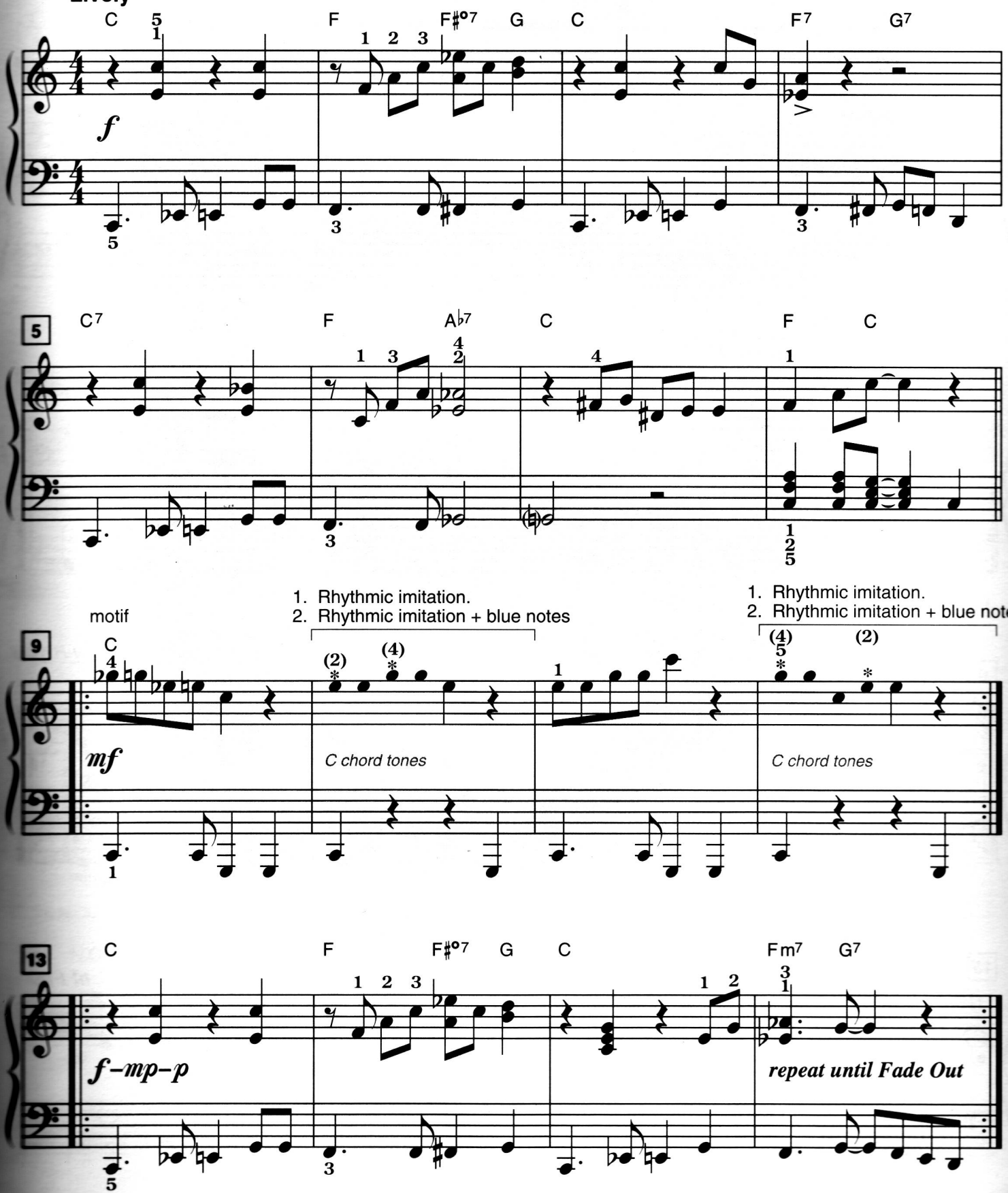
IMPROV SCORE

1. Play measures 1–8 as written.
2. Play measures 9–12: **1st time,** play given notes using rhythmic imitation of motif at Improv measures.
   2nd time, same as 1st time but add blue notes.

The Back Streets

Track 31

Lively



JUST FOR FUN

Creating New Melodies with Blue Notes

Shadows on the Wall

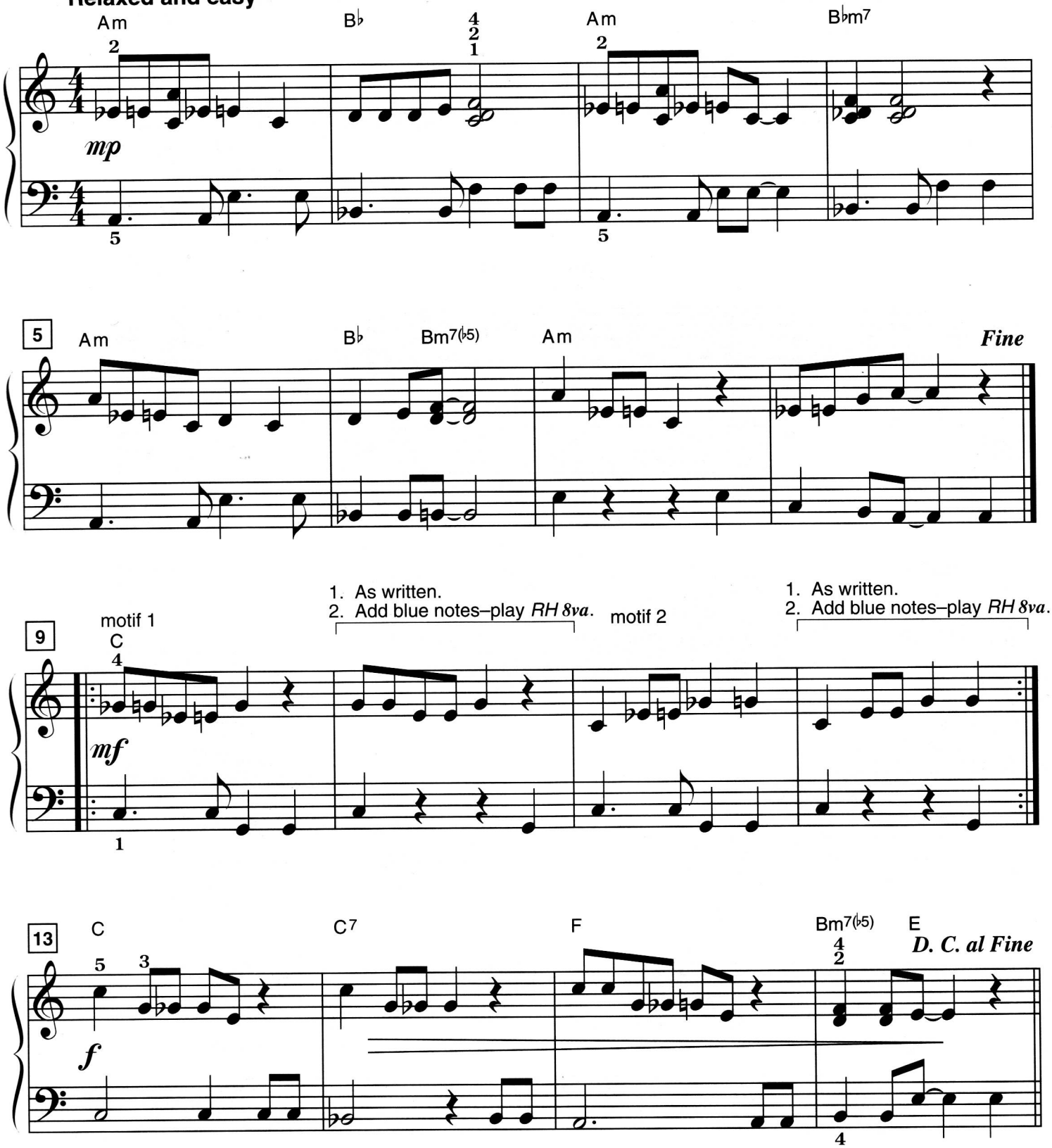
Track 32

Relaxed and easy

IMPROV SCORE

1. Play measures 1–8 as written.

2. Play measures 9–12: **1st time,** as written; **2nd time,** add blue notes at Improv measures.



Making Improv Decisions #9:
Creating New Melodies with Blue Notes

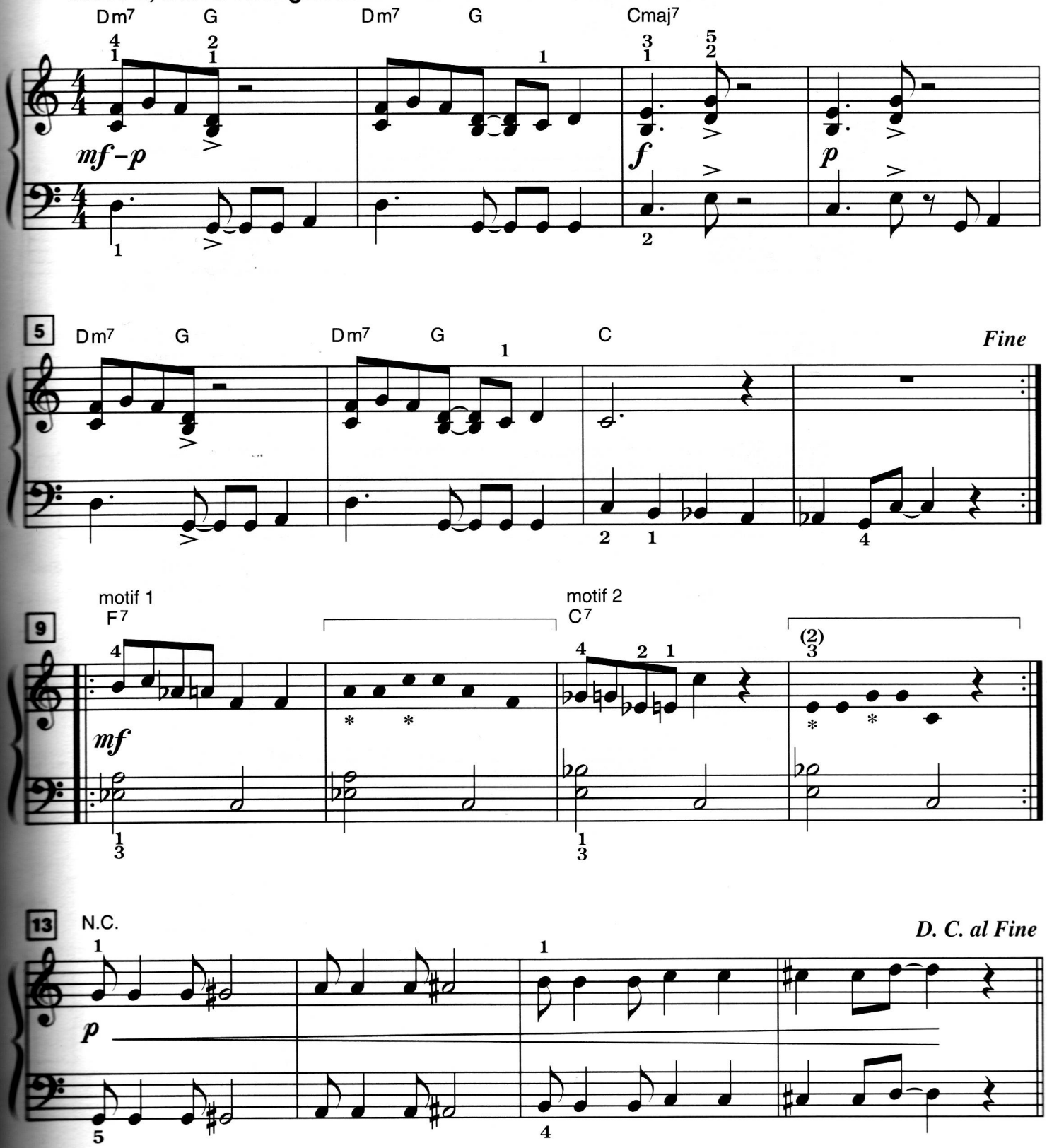
IMPROV SCORE

1. Play measures 1–8 as written.
2. Play measures 9–12: **1st time,** play given notes using rhythmic imitation of motif at Improv measures.
   2nd time, same as 1st time but add blue notes (*).

Kickline

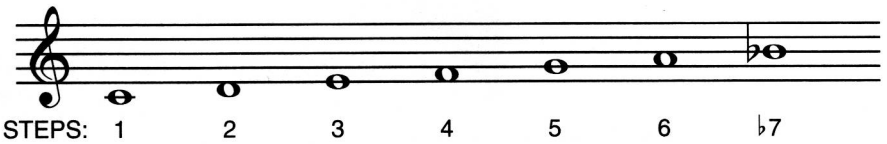
Track 33

Move it, with a strong beat



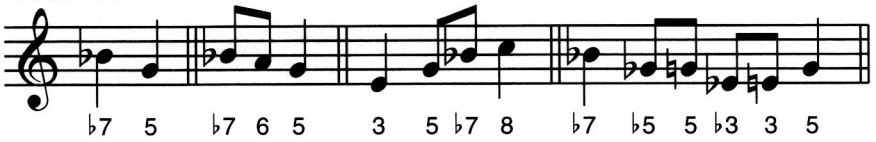
More Choices for Improv #9:
Adding the Flatted 7th Blue Note

Another Blue note that is frequently used is created by flatting the 7th step of the major scale.



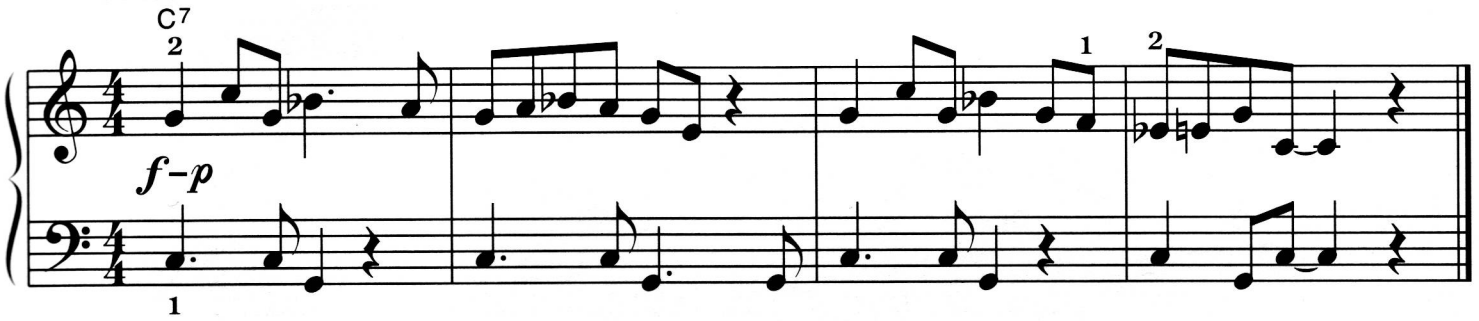
Unlike the flatted 3rd and flatted 5th Blue notes, the flatted 7th Blue note does not return to its upper neighboring tone. Instead, it may move to any tone in the scale or to the other Blue notes on the 3rd and 5th steps.

EXAMPLE:



Flatted 7th Blue Note

Andante

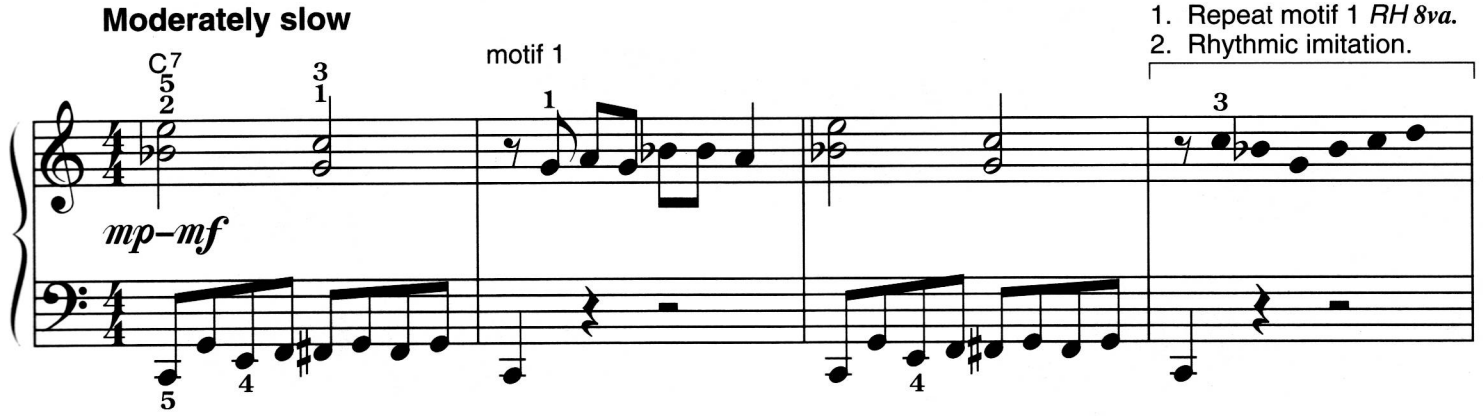


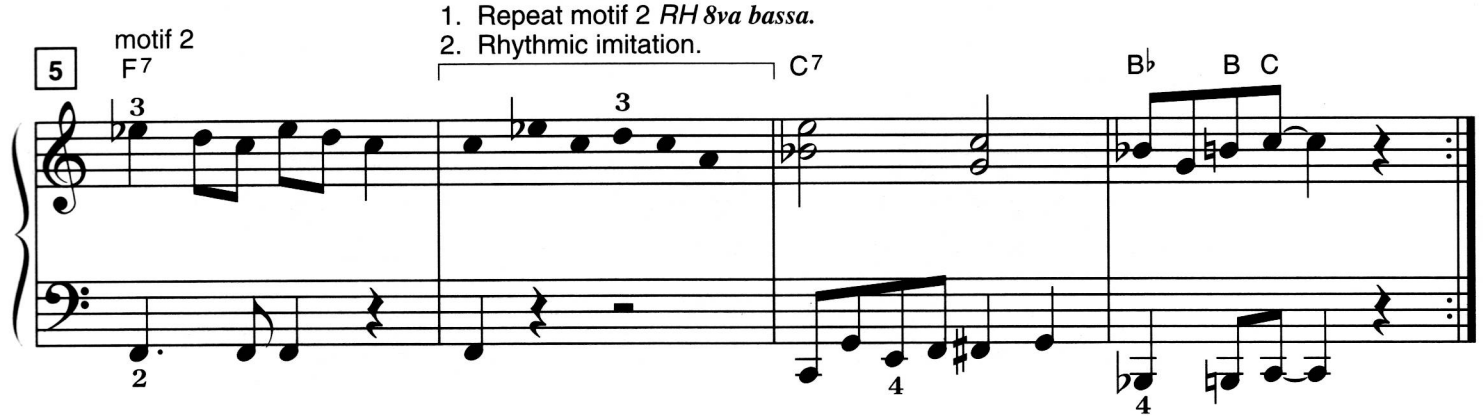
7ths Go Flat

IMPROV SCORE

1st time, repeat motif *RH* ***8va*** and ***8va bassa*** at Improv measures.
2nd time, improv rhythmic imitation using given tones at Improv measures.

Moderately slow





Jamming #9:
Creating New Melodies with Blues Notes, Chord Tones and Blues Scales

IMPROV SCORE

Play measures 9–12:

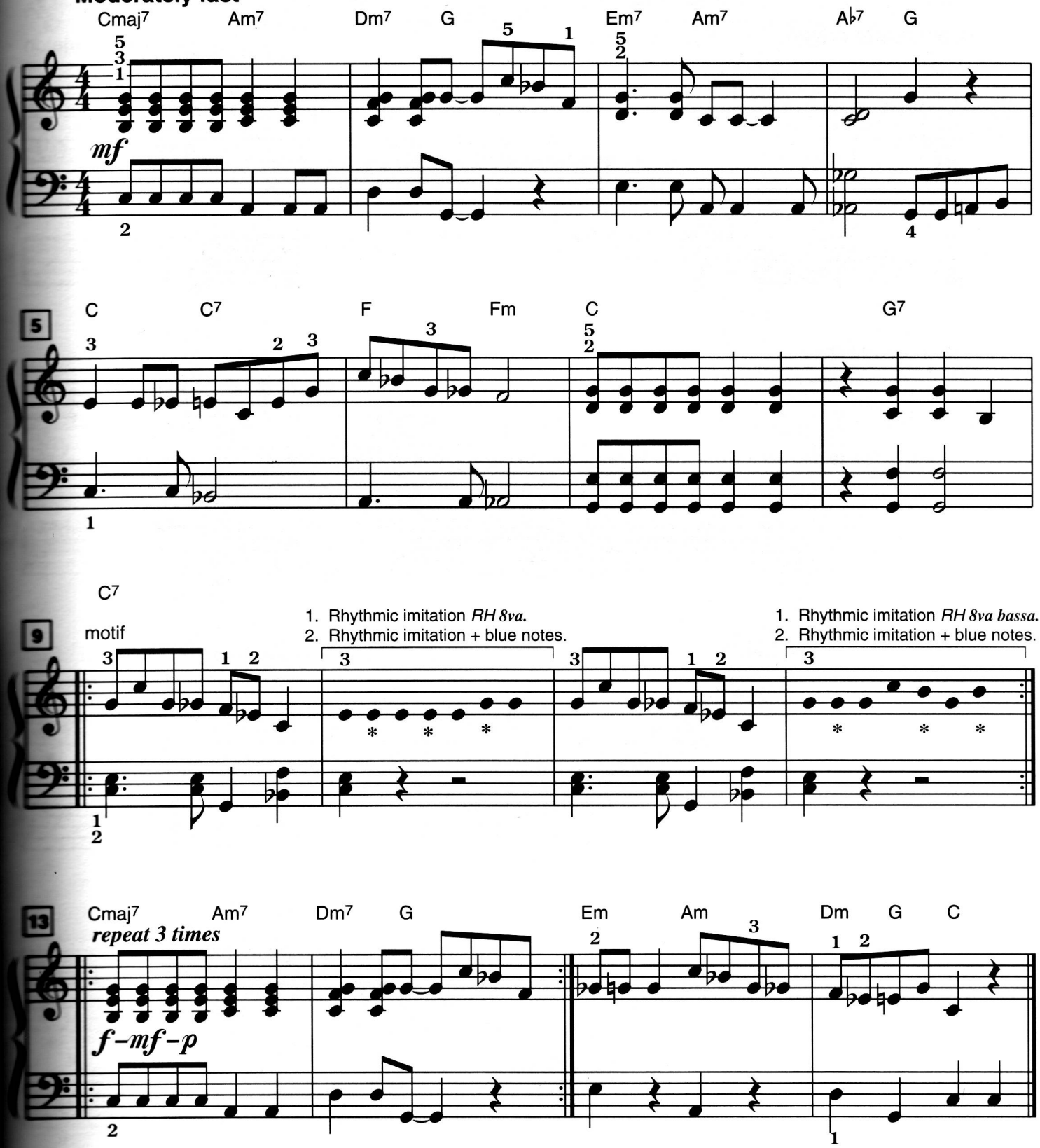
1st time, improv rhythmic imitation with given tones *RH* ***8va*** and *RH* ***8va bassa*** at Improv measures.

2nd time, improv rhythmic imitation with given tones but add blue notes (*).

Happy Times

Track 34

Moderately fast



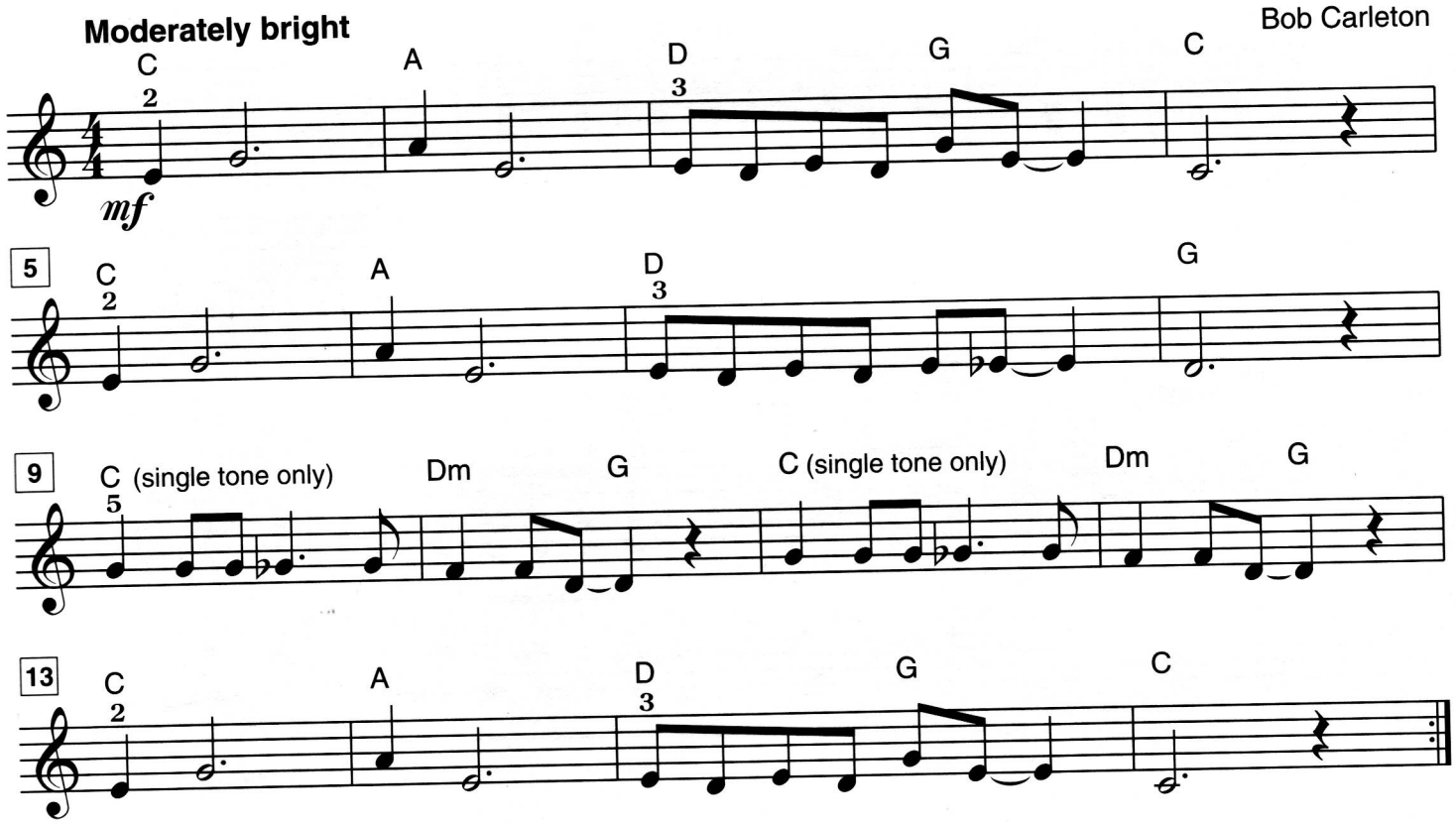
Improv Idea #10:
Creating an "Arrangement" from a Lead Sheet

LEAD SHEETS

A **lead sheet** (a single line melody with chord symbols) is often developed into a full-sounding performance by using contrasting left hand bass patterns.

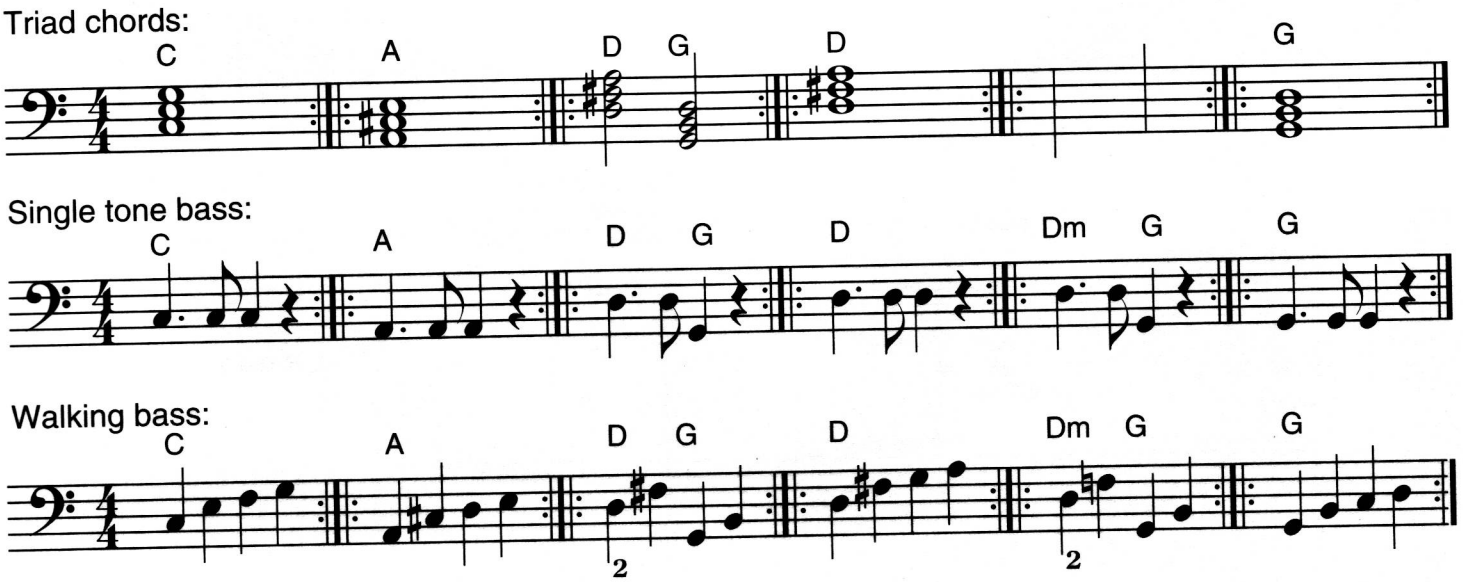
Ja-Da

1. Play and memorize the entire lead sheet.



2. Practice each of the bass lines below and then apply them to **Ja-Da.** The three patterns can be combined. Use one or all in your arrangement. Plan your arrangement by marking where you would use the LH patterns.

BASIC LEFT HAND PATTERNS:



Improv Performance #10:
Adding a Varied Bass Pattern

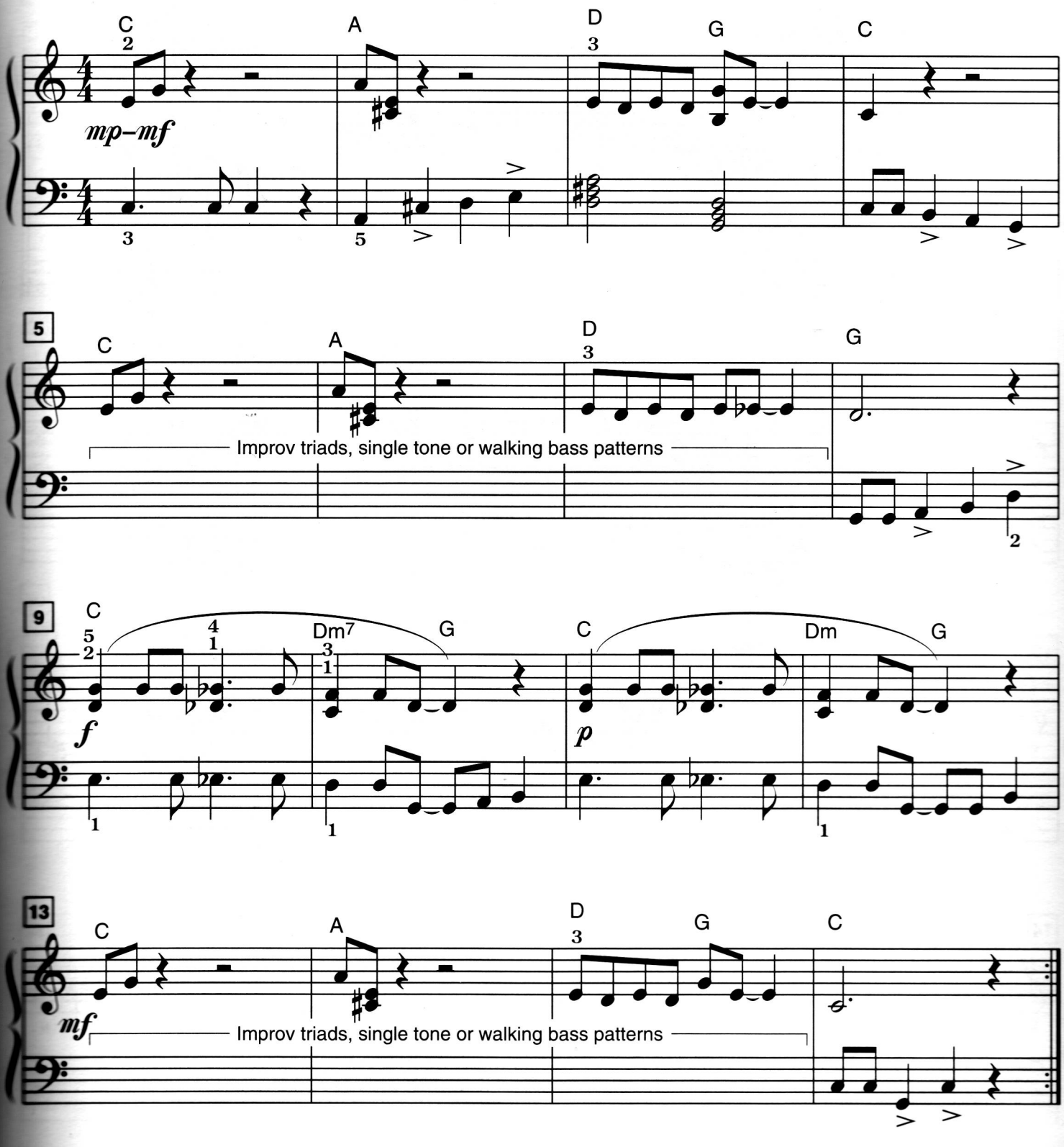
The original **Ja-Da** lead sheet (page 52) is developed by shortening the long melody notes and improvising with contrasting bass patterns.

Ja-Da Swings

Track 35

IMPROV SCORE
Measures 5–8 and 13–15: Play either triads, single tone or walking bass patterns in the LH.

With a solid beat

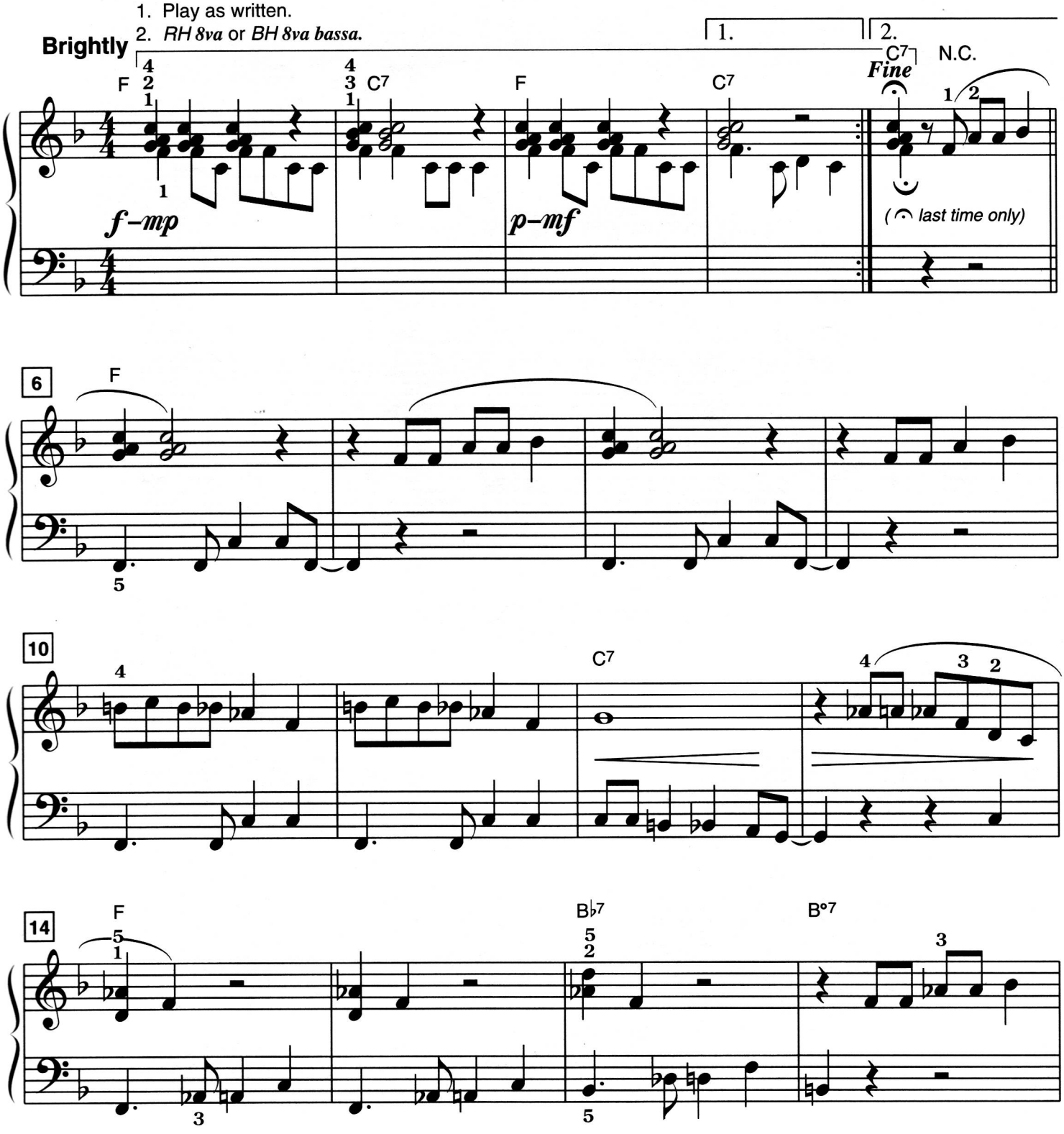


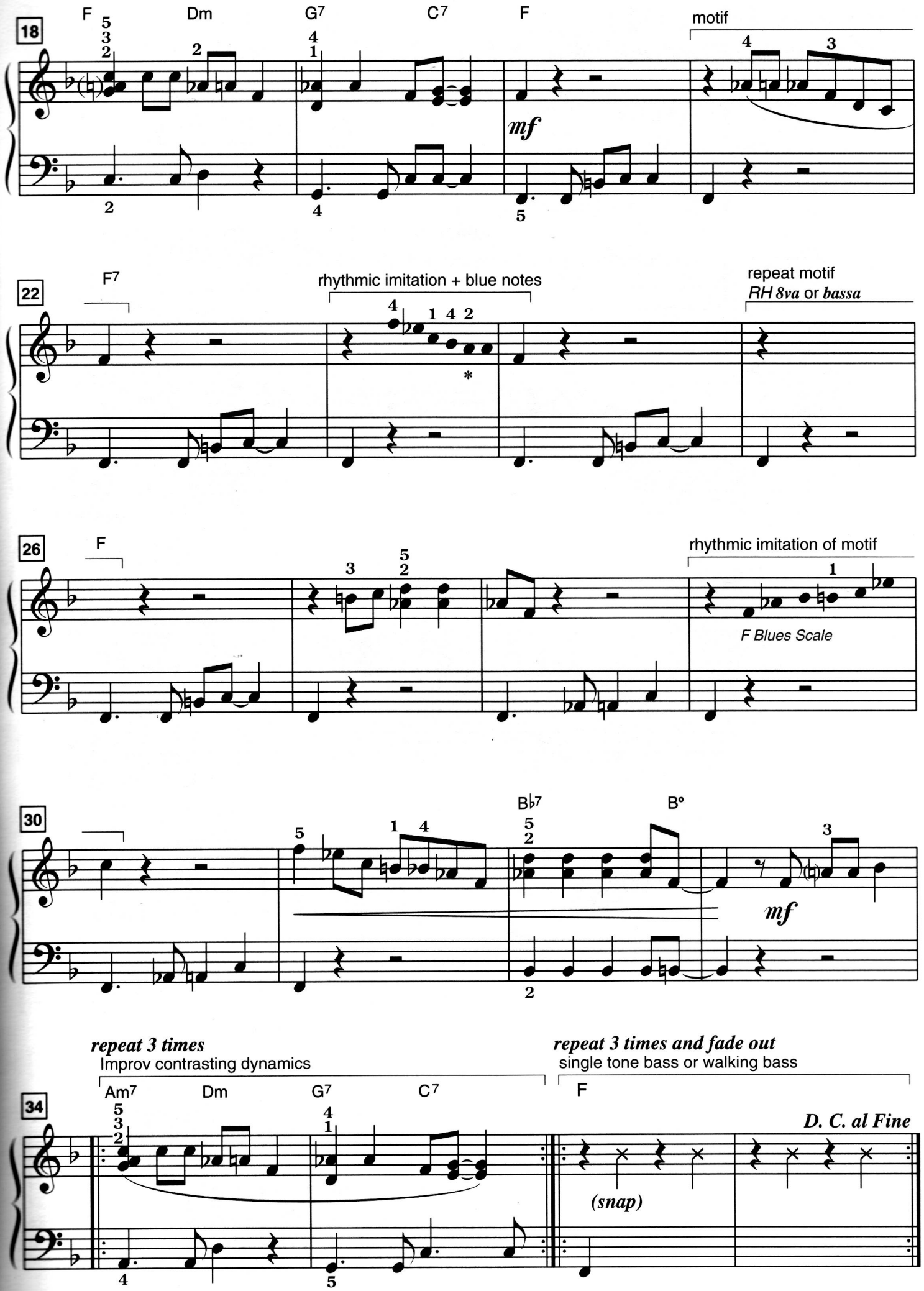
More Choices for Improv #10:
Performing a Full "Arrangement"

The Saints Go Jamming! Track 36

IMPROV SCORE

1. Play measures 1–5: **1st time,** as written. **2nd time,** repeat *RH **8va*** or *BH **8va bassa.***
2. Play measures 23, 25 and 29, as indicated at the Improv measures.
3. Play measures 34–35, Improv contrasting dynamics.
4. Play measures 36–37, Improv bass patterns, then ***D. C.***



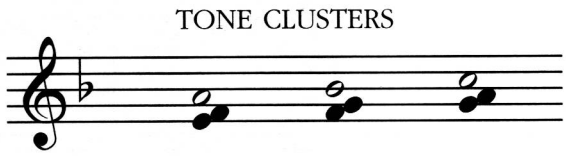

18
F
Dm
G7
C7
F
motif
mf
22
F7
rhythmic imitation + blue notes
repeat motif
RH 8va or bassa
26
F
rhythmic imitation of motif
F Blues Scale
30
B♭7
B°
mf
repeat 3 times
Improv contrasting dynamics
repeat 3 times and fade out
single tone bass or walking bass
34
Am7
Dm
G7
C7
F
D. C. al Fine
(snap)

Improv Idea #11:
New Accompaniment Sound

MINI MUSIC LESSON

TONE CLUSTERS

The close placement of tones beneath a melody adds a colorful effect.



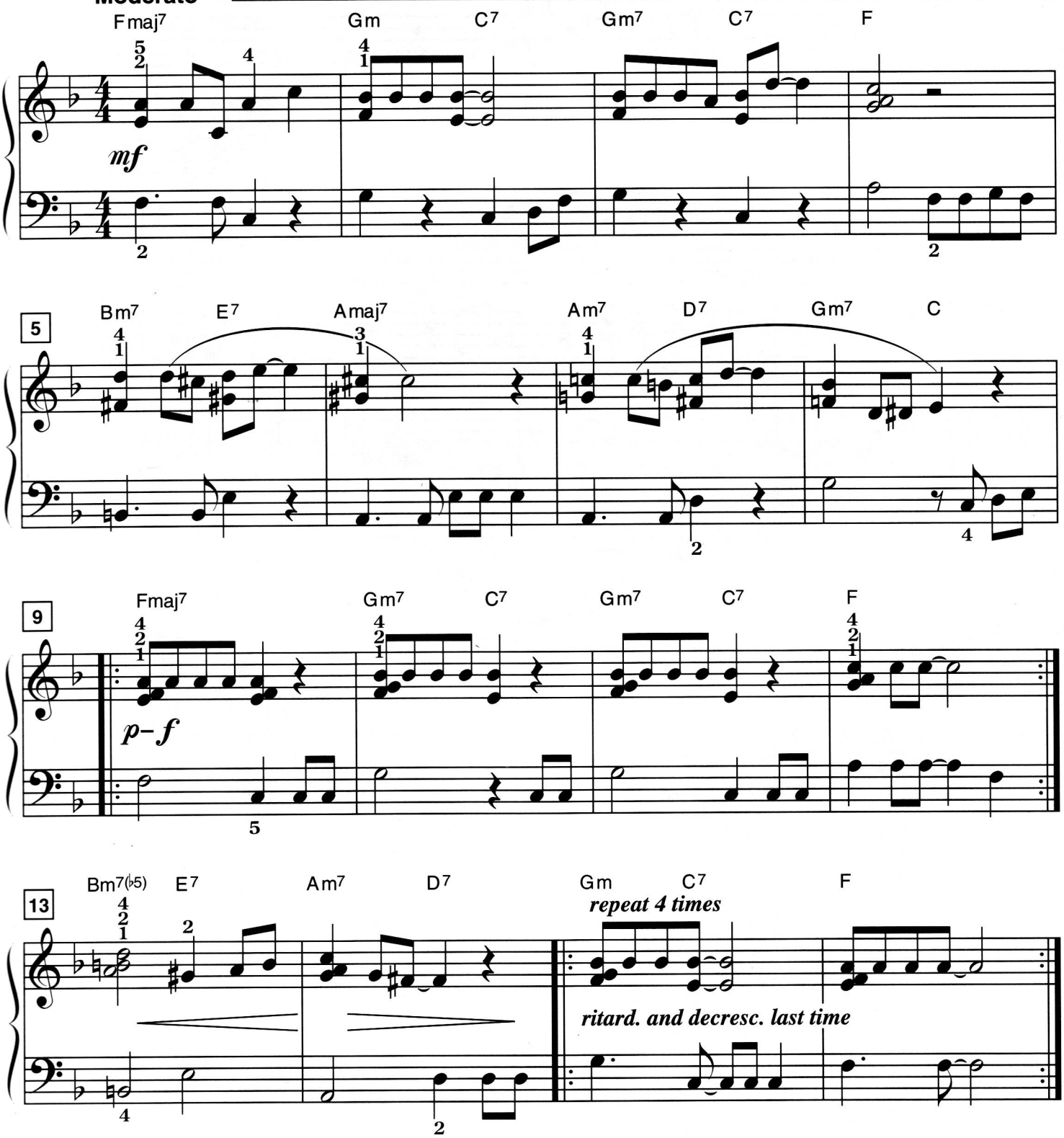
IMPROV SCORE

Play measures 9–12: **1st time,** as written.
2nd time, add given clusters beneath *each* melody tone.

Play measures 15–16: Play either as written or given cluster for *each* melody tone—it's your choice.

Color Wheel

Moderato



Improv Idea #12:
Developing Rhythmic Freedom through Syncopation Improv

Occasionally performing rhythms a bit earlier than expected *(syncopation)* creates a "swing" feeling that is characteristic of the jazz or blues styles.

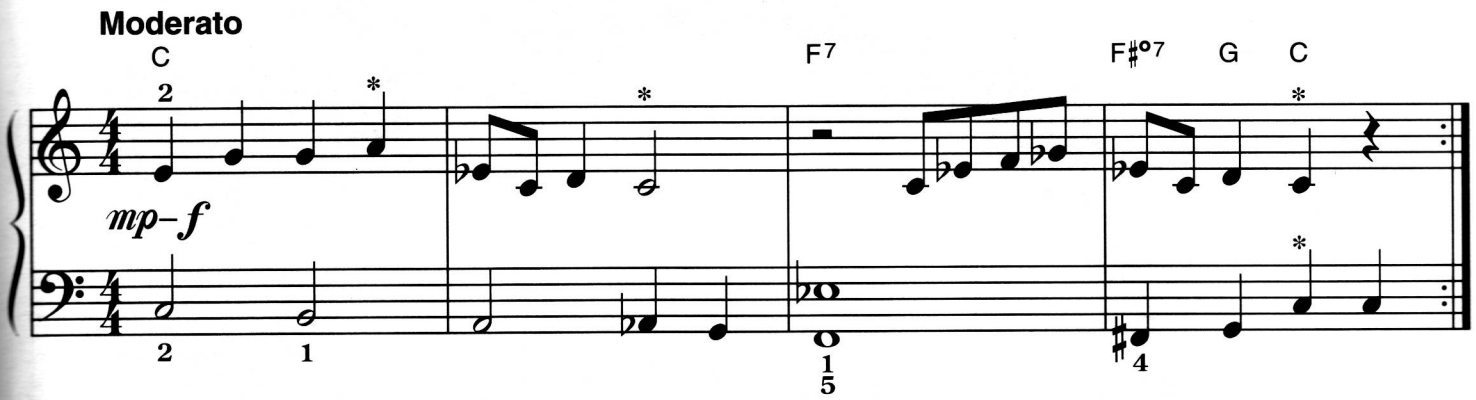
The following steps will enable you to perform music as written, and/or improvise those rhythms in a swinging rhythmic style.

Playing It Either Way, No. 1

IMPROV SCORE

1st time, play as written (no Improv).

2nd time, *anticipate* (play earlier than written) and accent the notes indicated by an asterisk (*).

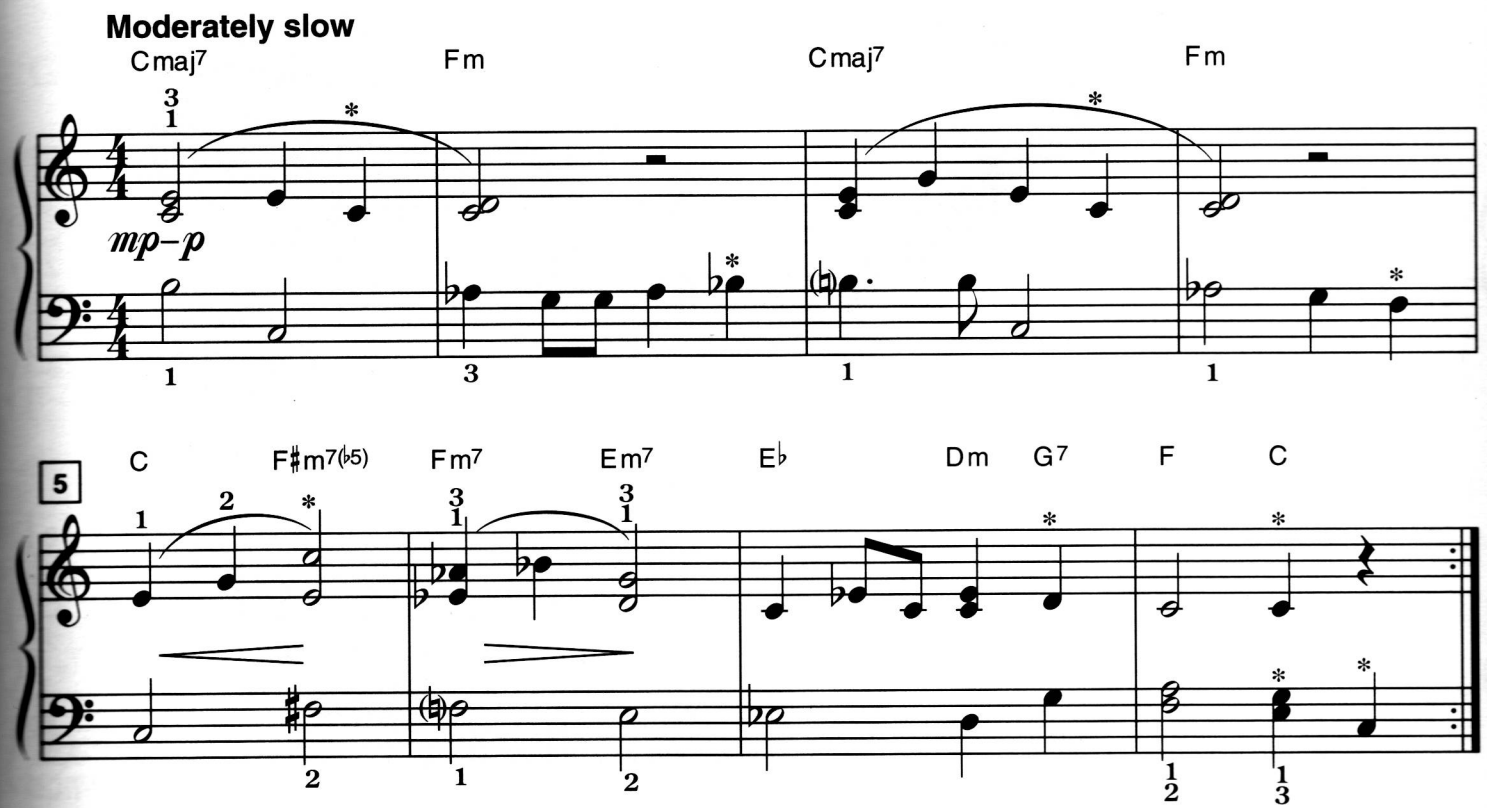


Playing It Either Way, No. 2

IMPROV SCORE

1st time, play as written (no Improv).

2nd time, *anticipate* and accent the notes indicated by *.



Improv Performance #12

IMPROV SCORE

Measures 9–13:

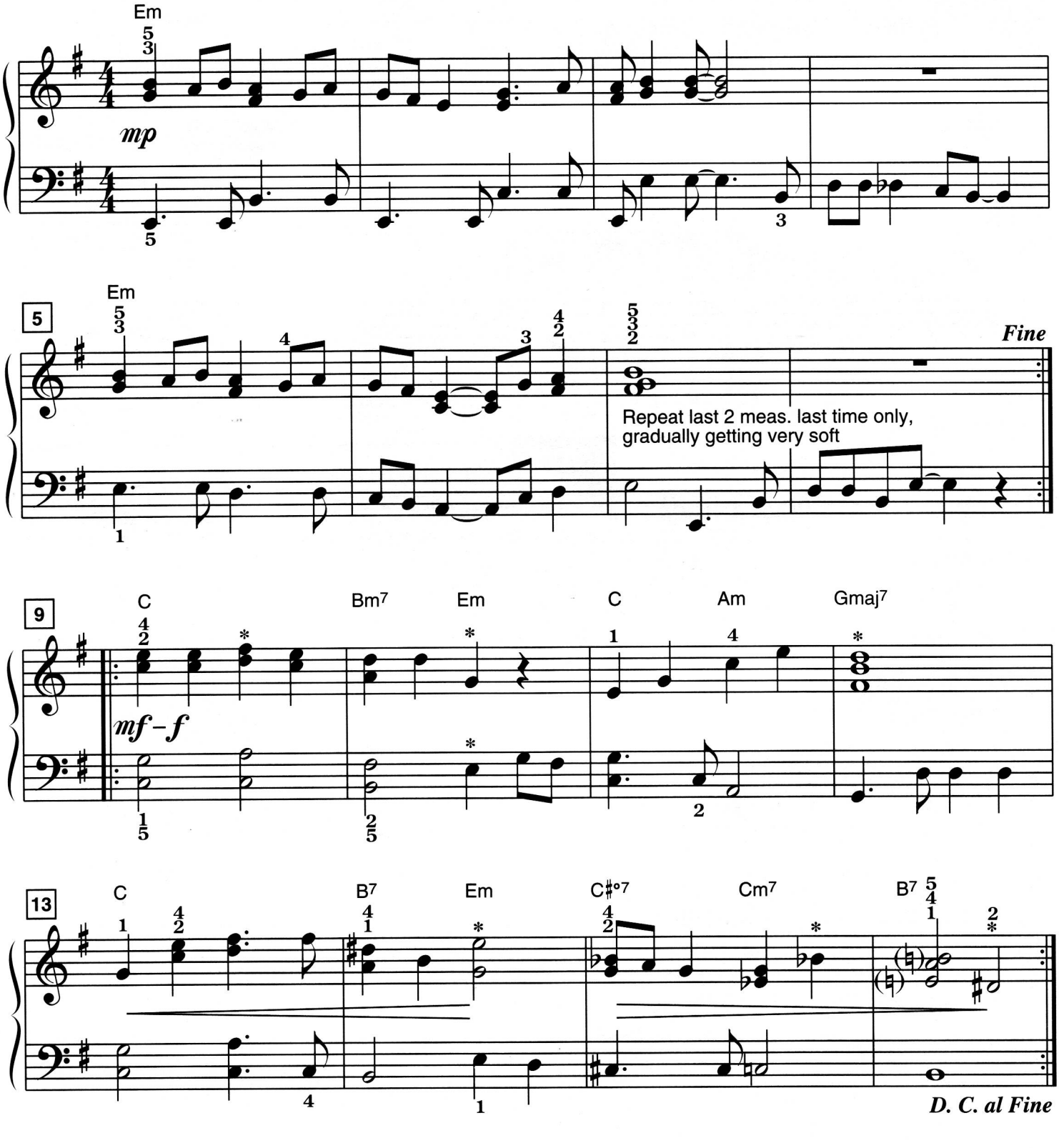
1st time, play as written.

2nd time, anticipate and accent the notes indicated by *.

In and Out of the Shadows

Track 37

Smooth, with an easy feeling



JUST FOR FUN

Playing As Written and Improvising Syncopation

Add * in measures 5–8 over those tones that you plan to anticipate (syncopate). This will help to create a Latin rhythmic feeling.

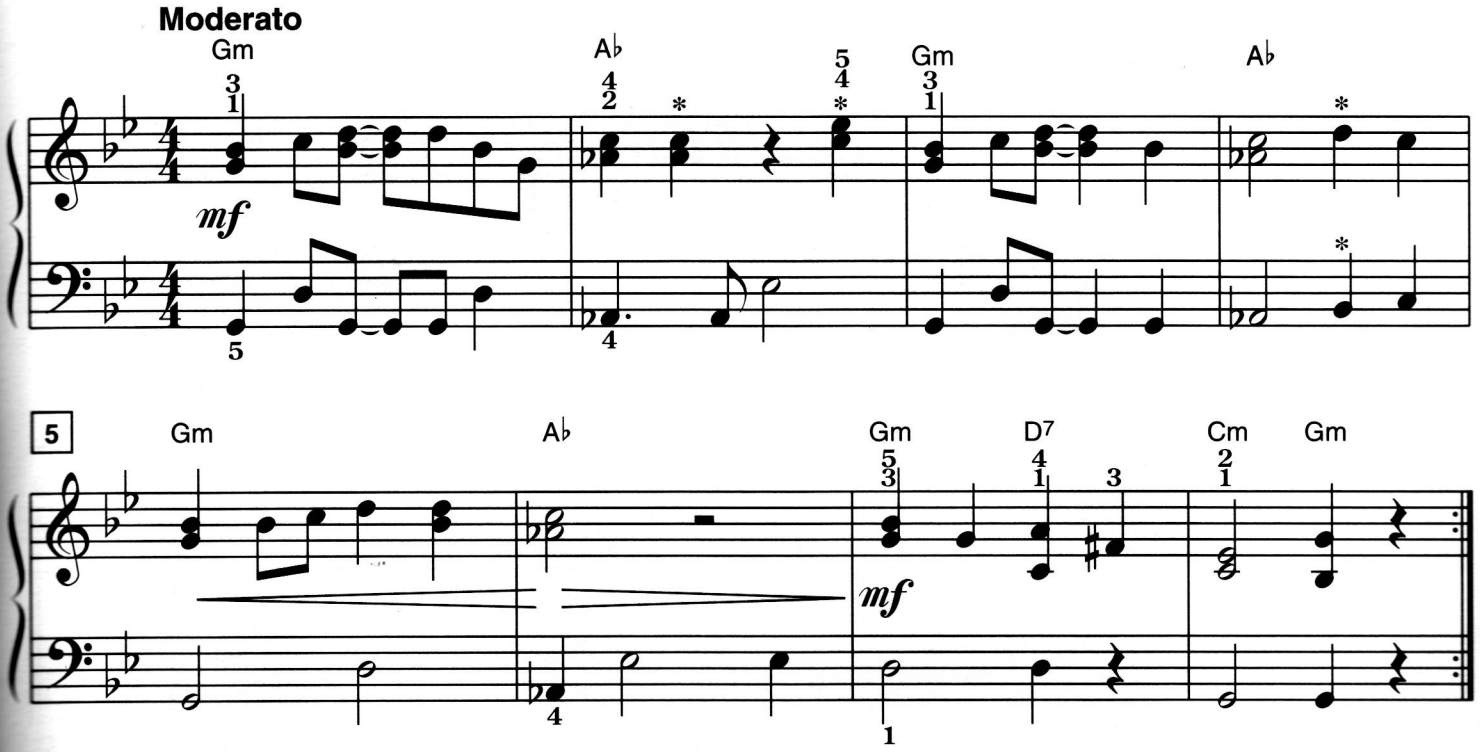
IMPROV SCORE

Latin Mood and Good Night, Brazil:

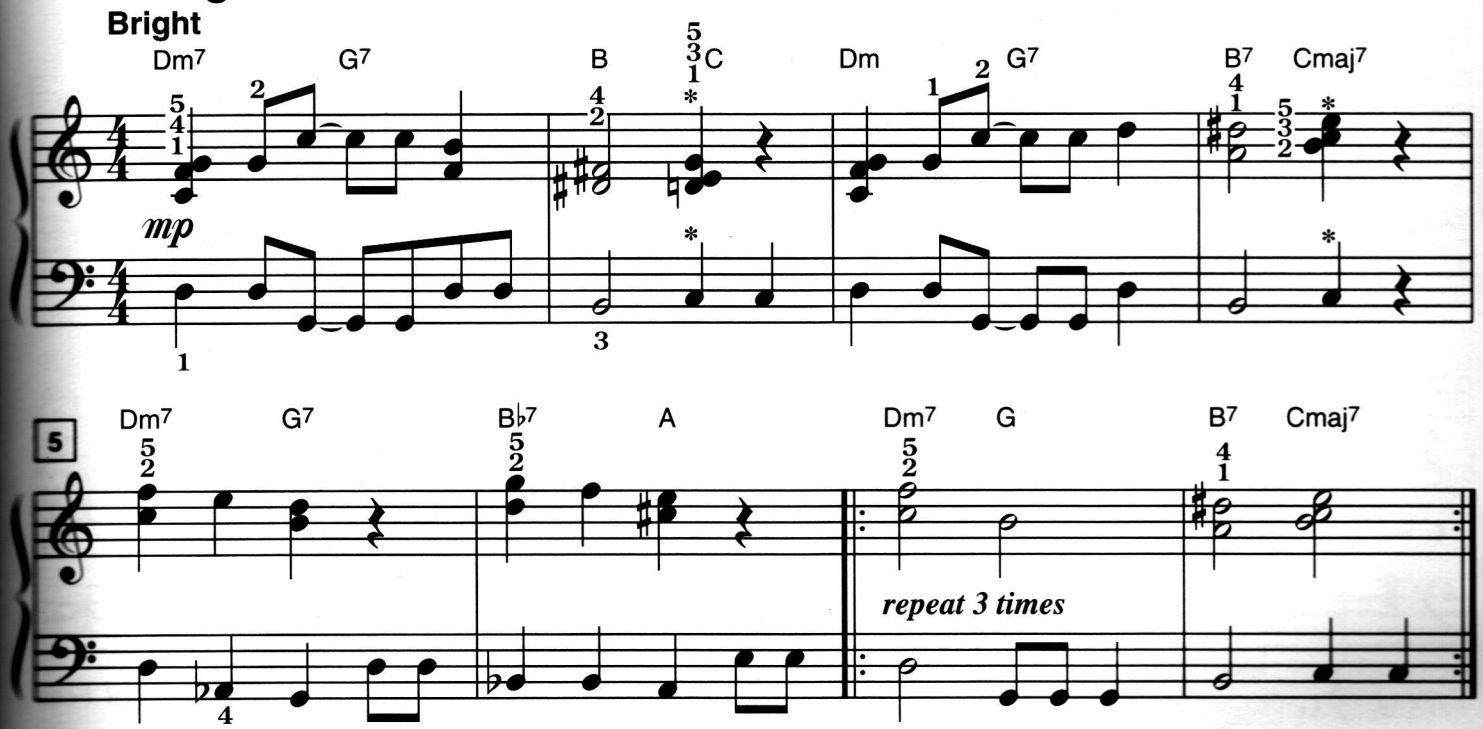
1st time, play as written.

2nd time, measures 1–4, anticipate tones marked with *, measures 5–8, anticipate the notes that you have indicated with *.

Latin Mood



Good Night, Brazil



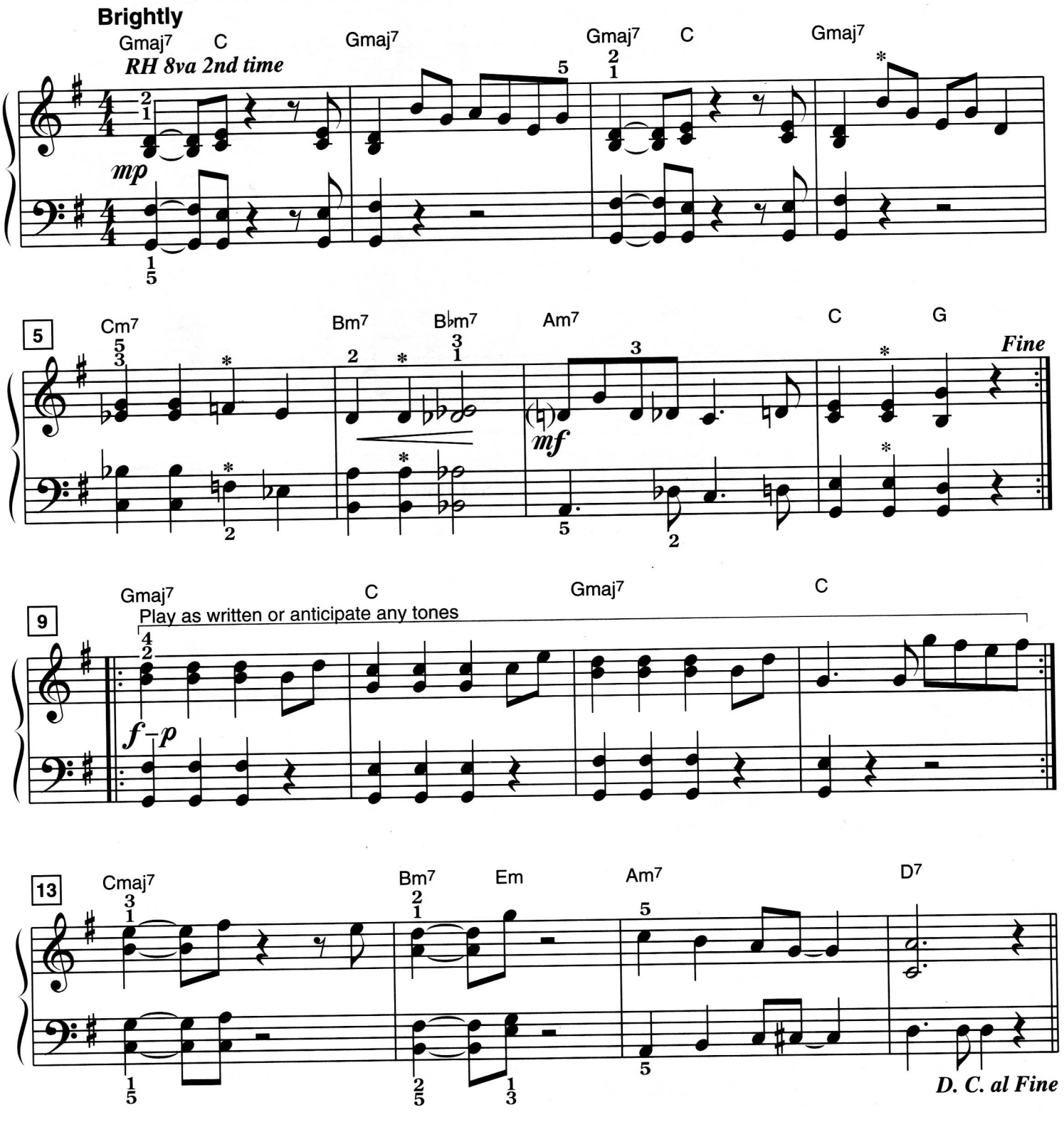
Making Improv Decisions #12:
Playing as Written and Improvising Syncopation

IMPROV SCORE

1. Measures 1–8: **1st time,** play as written.
   2nd time, anticipate the notes indicated by *.
2. Measures 9–12: Both times, play as written or anticipate, *as you choose.*
   D. C. al Fine with repeats.

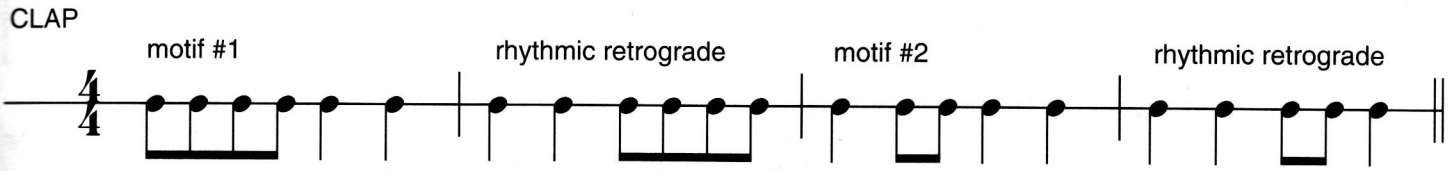
Snow Flakes

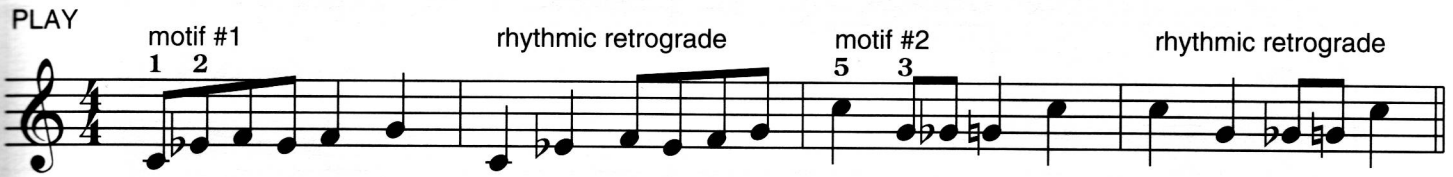
Track 38



More Choices for Improv #12:
Rhythmic Retrograde Improv

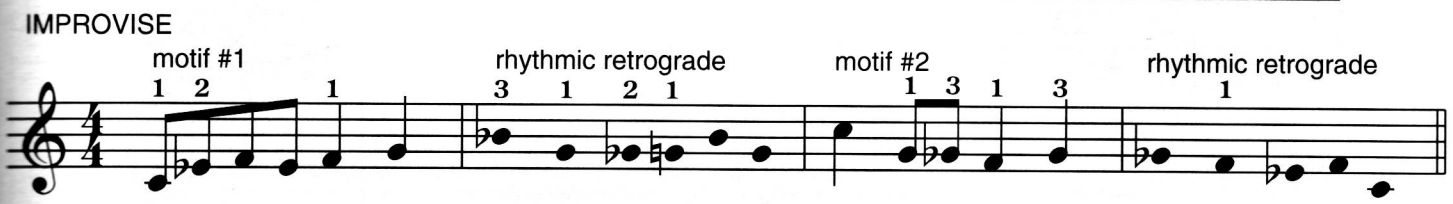
REVIEW: A motif can be expanded in improvisation by playing its rhythm backwards, or **retrograde.**





IMPROV SCORE

Measures 2 & 4: Improv rhythmic retrograde of preceding measure using given tones. Write in appropriate rhythms in measures 2 & 4 as indicated by directions.



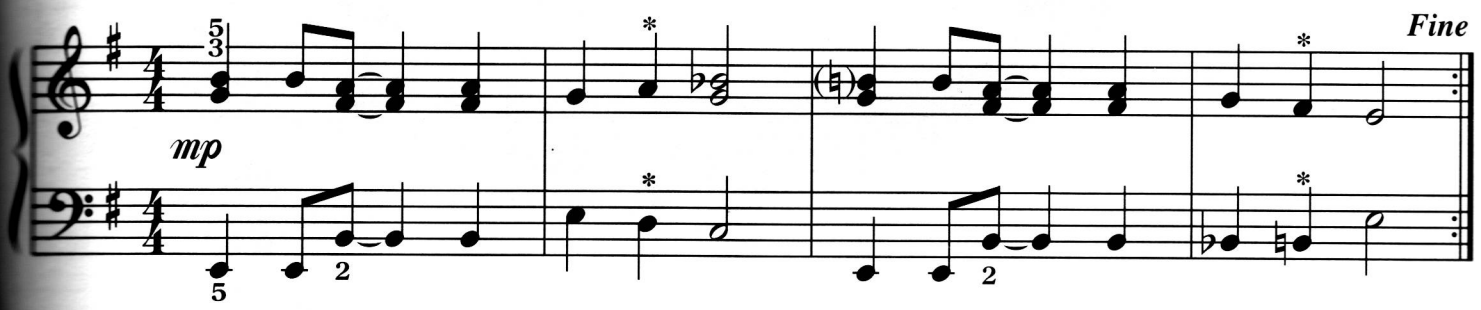
Syncopation & Retrograde Improv

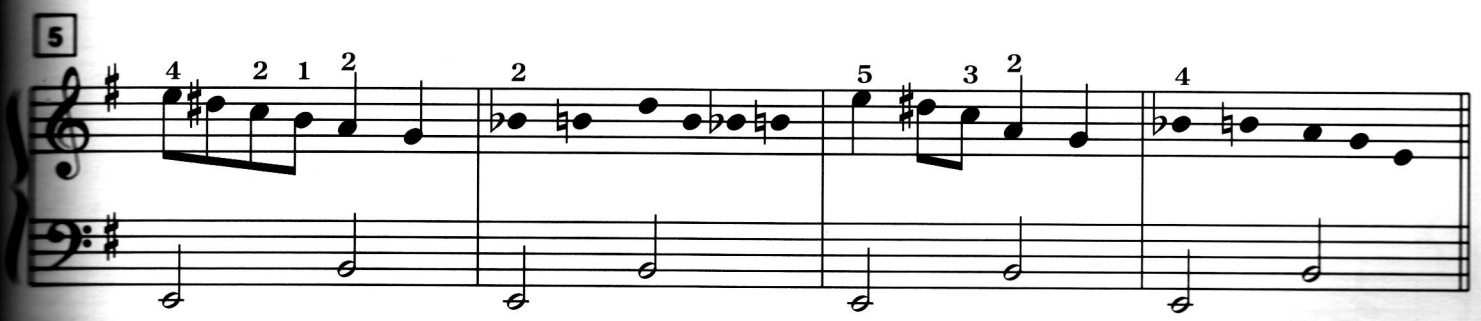
IMPROV SCORE

Measures 1–4: **1st time,** play as written.
2nd time, anticipate notes indicated by *.

Measures 6 & 8: Improv rhythmic retrograde of preceding measure using given tones.

Moderato





D. C. al Fine

Jamming #12:
Combining Syncopation and Rhythmic Retrograde Improv

Mixed Bag

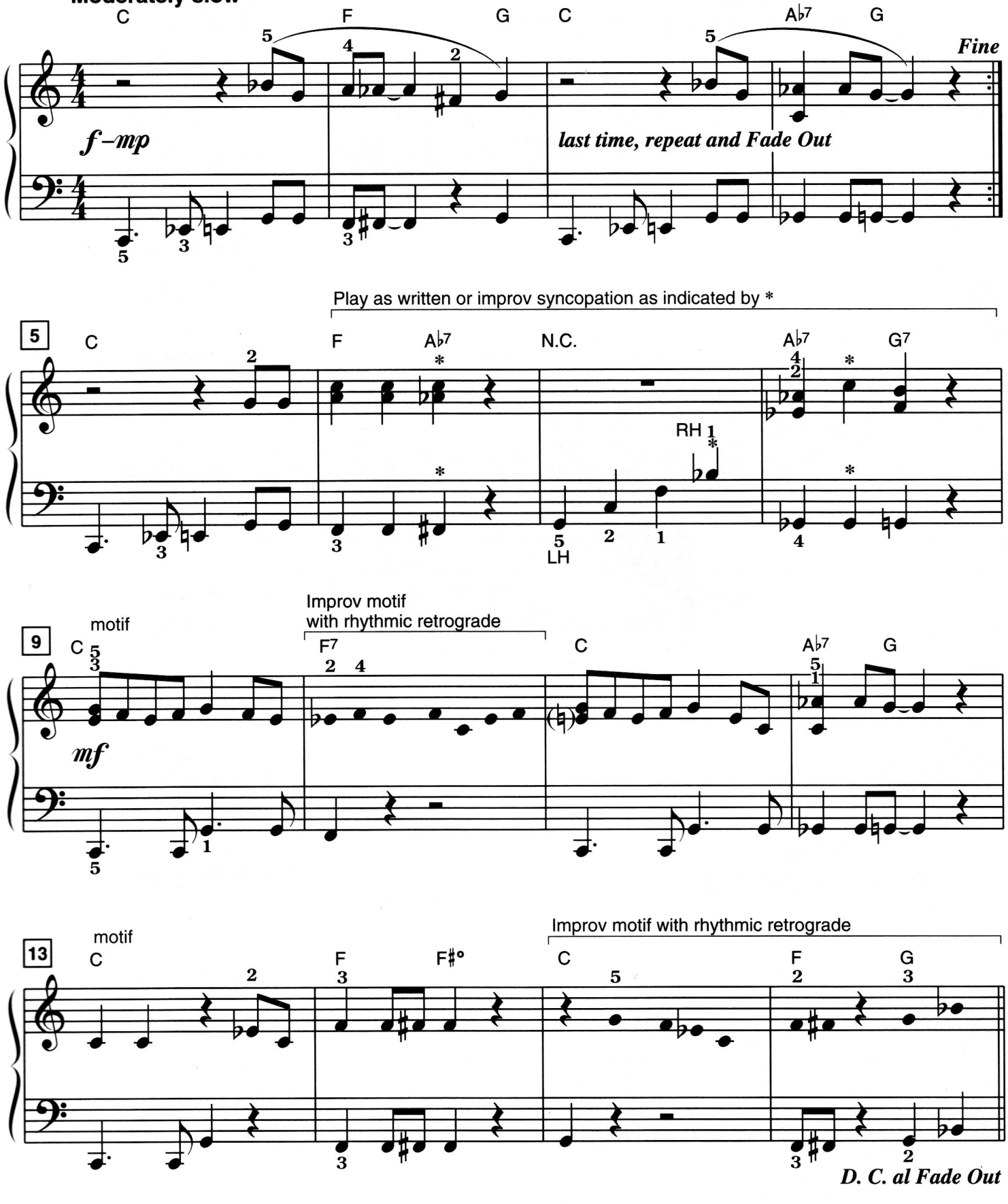
Track 39

Moderately slow

IMPROV SCORE

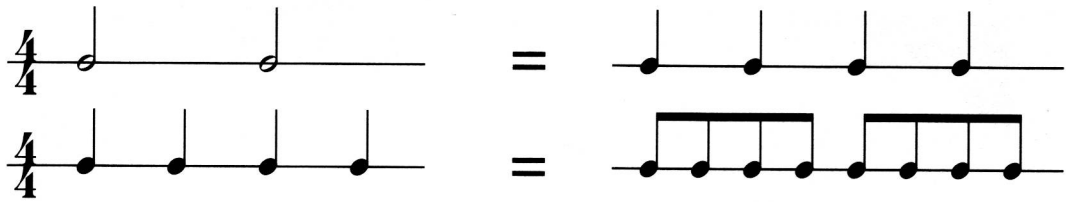
Measures 6–8: Play as written or improv syncopation as indicated by *.

Measures 10, 15–16: Improv rhythmic retrograde of motif in preceding measure(s) using given notes.



Improv Idea #13:
Developing Rhythmic Freedom by Improvising Shorter Rhythms

Another improv idea is to change written rhythms into *shorter* rhythms.

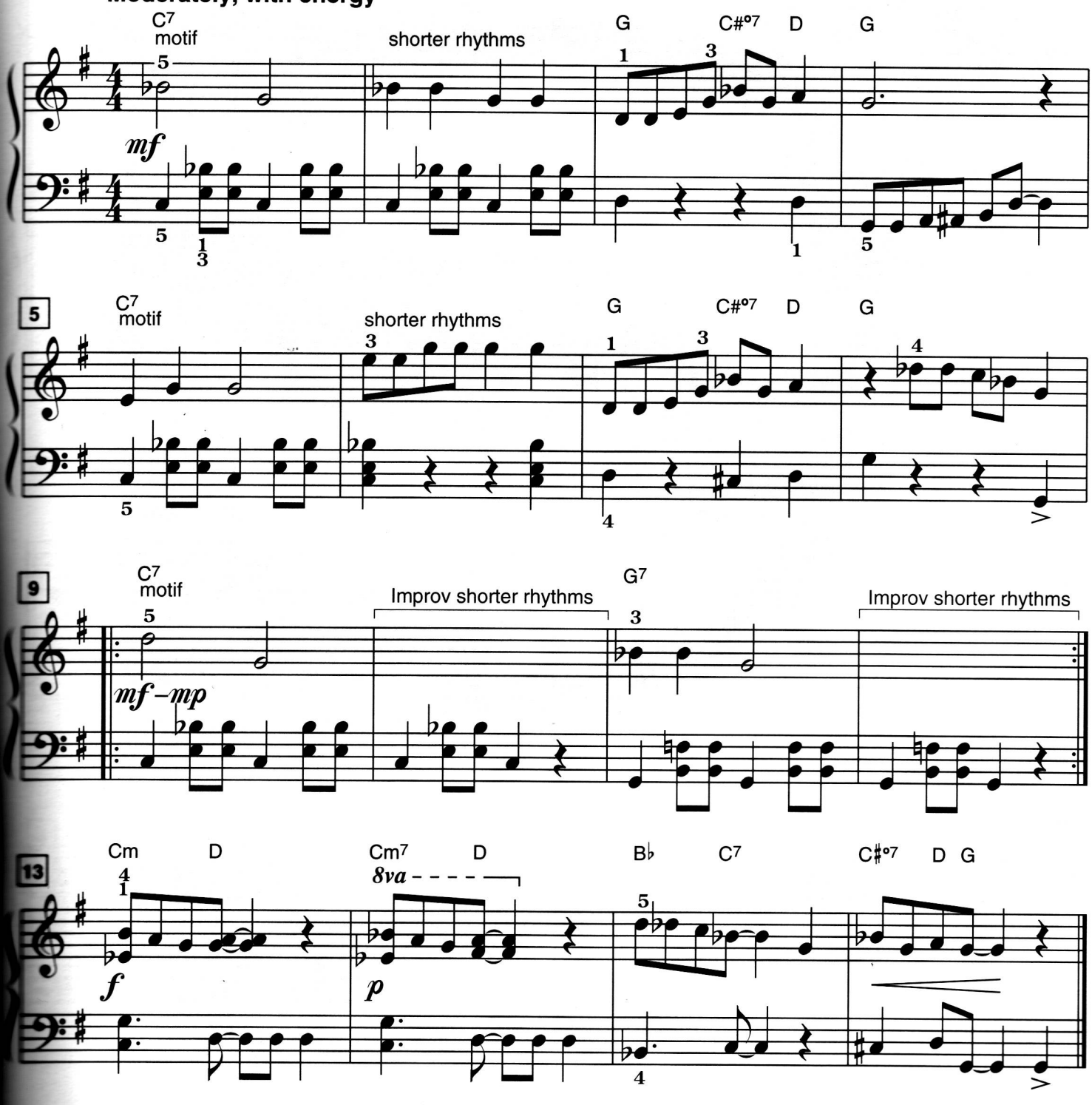


IMPROV SCORE

Measures 9–12: **1st time,** improvise shorter rhythms of the motifs that precede meas. 10 and 12.
2nd time, play *RH* ***8va.***

Bits and Pieces

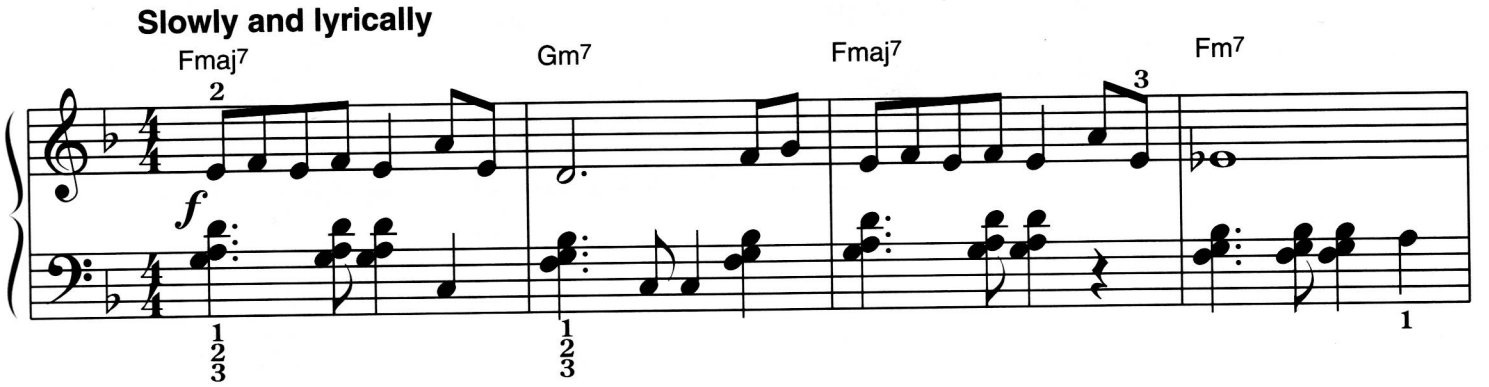
Moderately, with energy

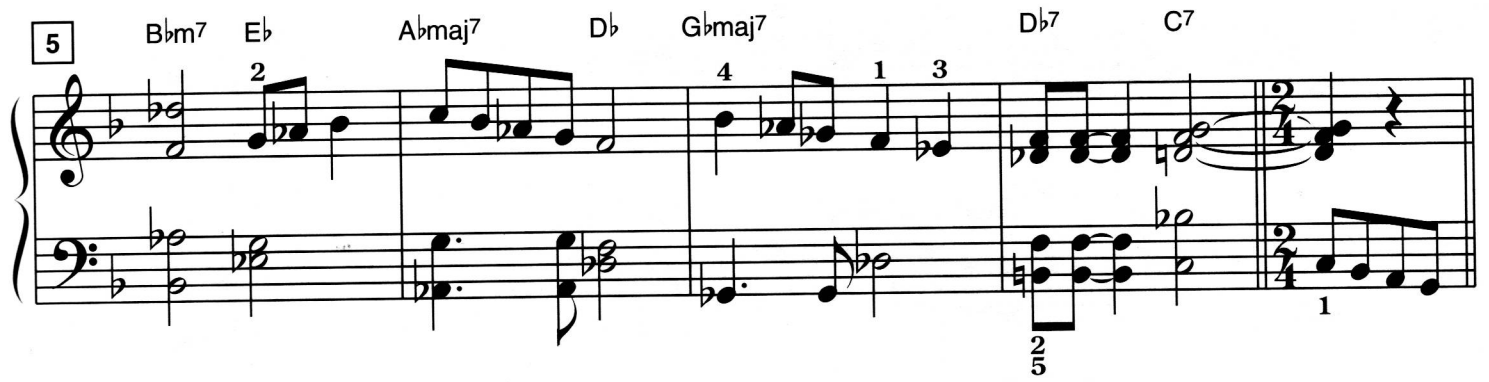


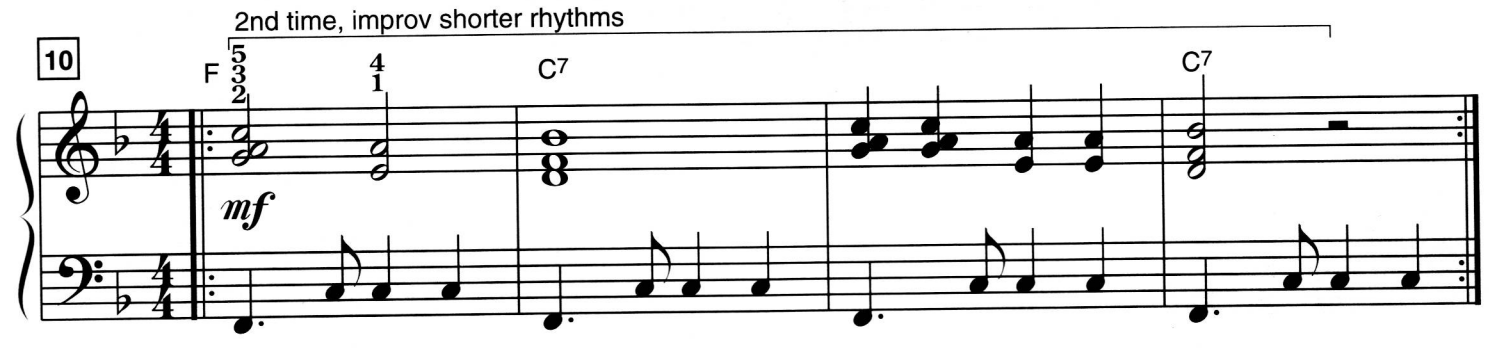
Improv Performance #13

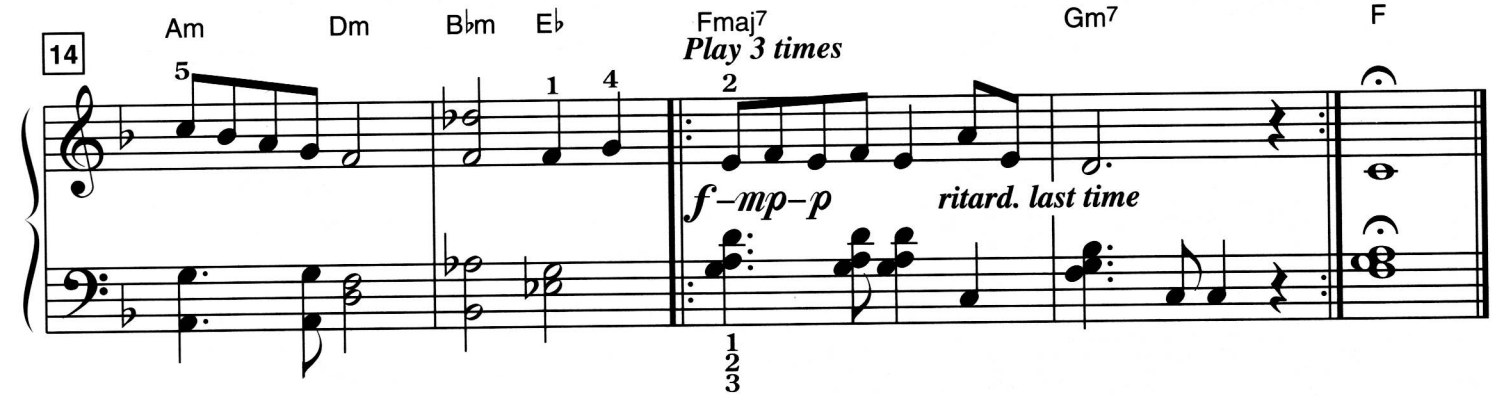
About Face

IMPROV SCORE
Measures 10–13: **1st time,** play as written.
2nd time, improv shorter rhythms in the *RH*.









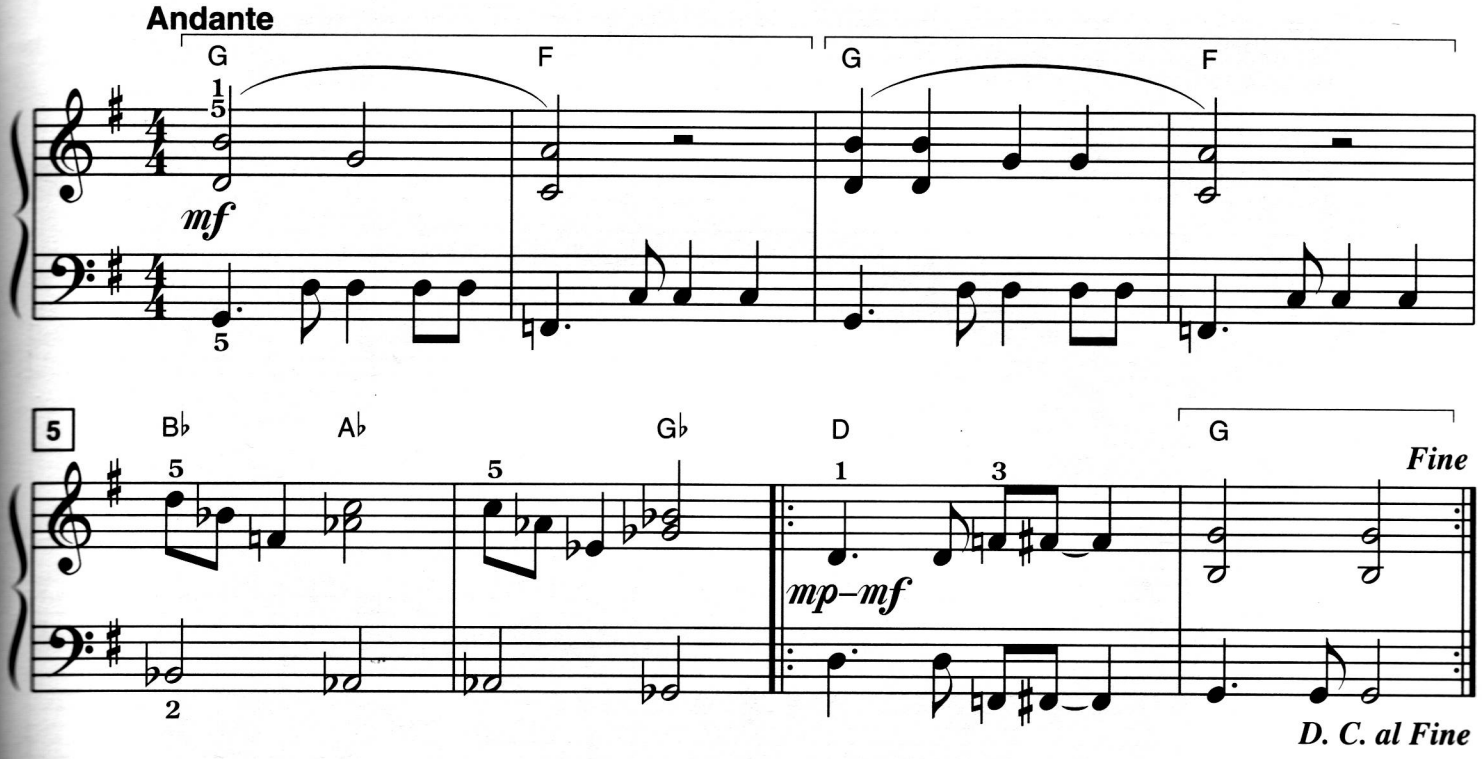
Performance Improv #13:
Playing As Written and Improvising Shorter Rhythms

IMPROV SCORE

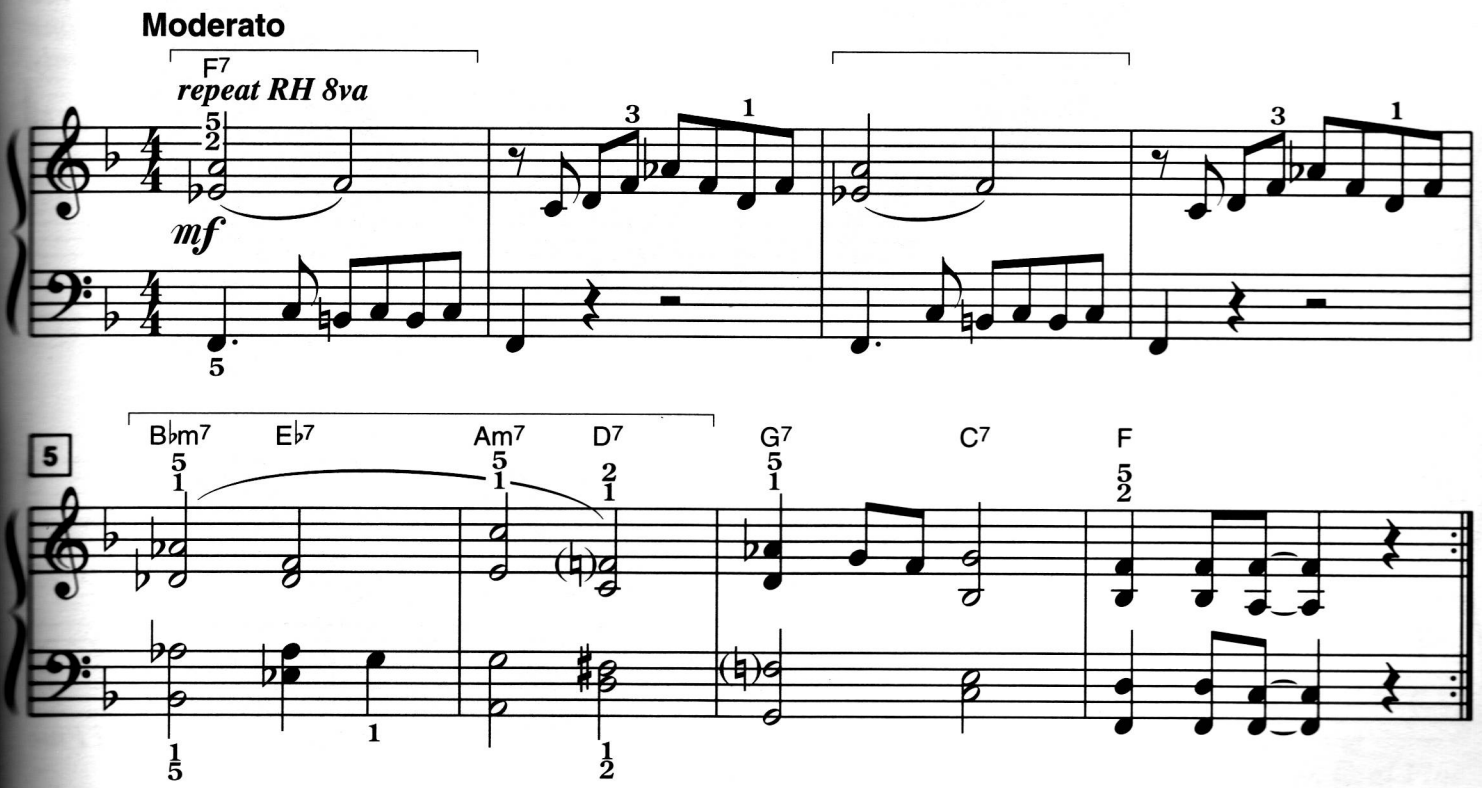
Shake It Up and Come On Down:

1. Play measures 1–8 as written.
2. Repeat measures 1–8, improvising shorter rhythms at Improv signs (┌──┐).

Shake It Up



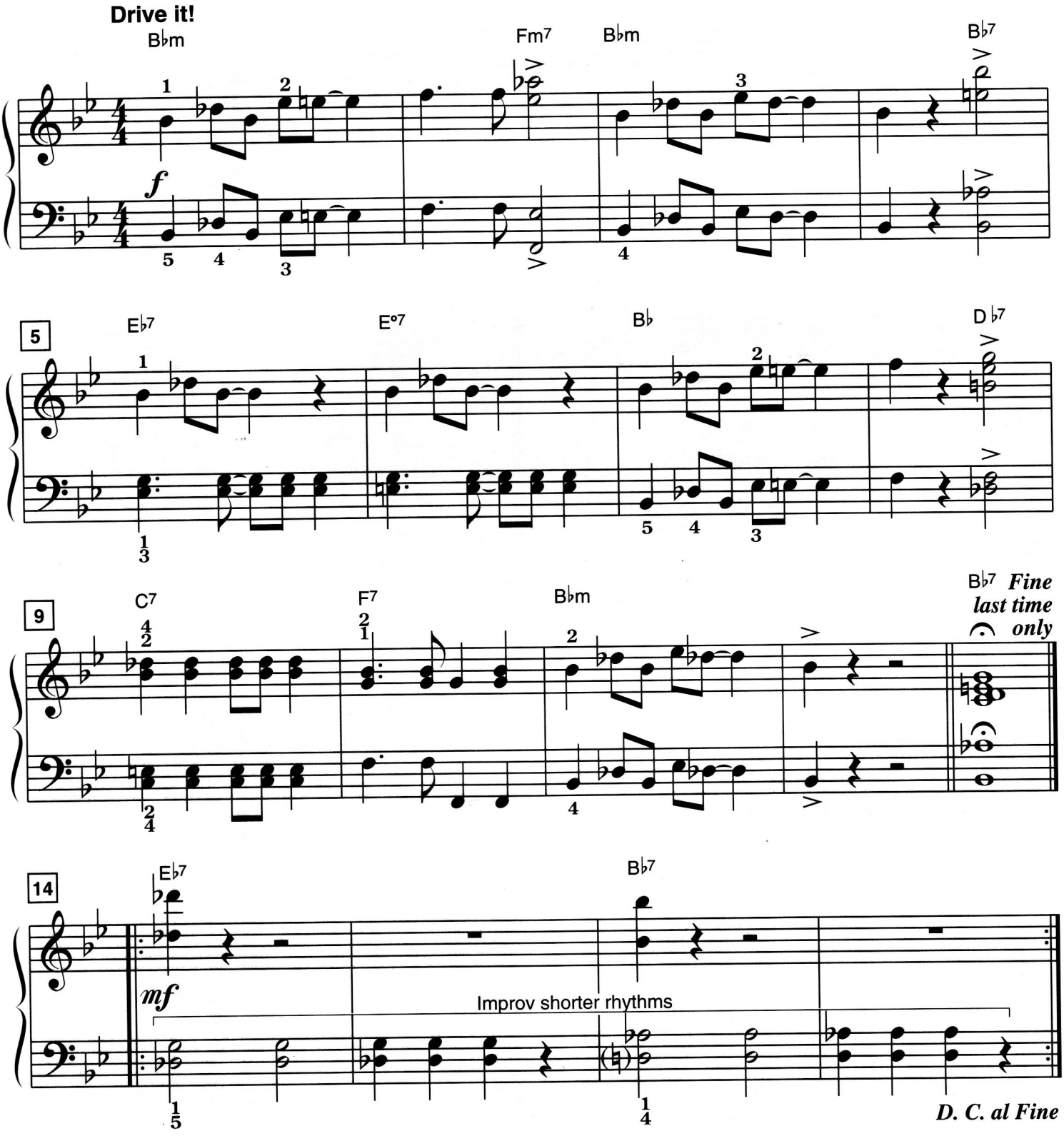
Come On Down



Making Improv Decisions #13:
Playing As Written and Improvising Shorter Rhythms

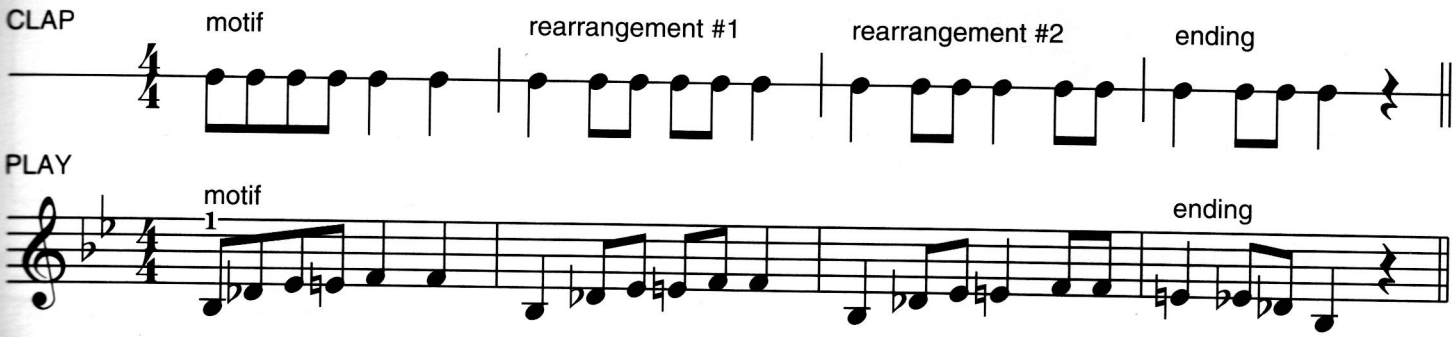
Wow! Track 41

IMPROV SCORE
Measures 14–18: **1st time,** play as written.
2nd time, improv shorter rhythms, playing *LH* ***8va*** or ***8va bassa.***
3rd time (optional), choose from any of the choices above—it's your decision.



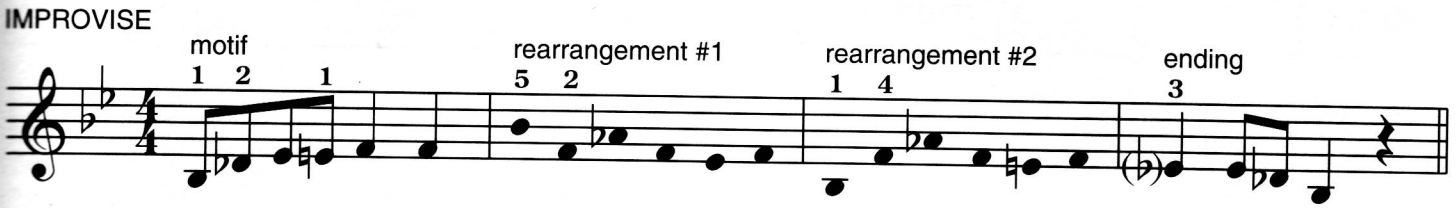
More Choices for Improv #13:
Rearranging the Rhythmic Order of a Motif

A motif can be expanded in improvisation by *rearranging* the order of its rhythms.



IMPROV SCORE

Measures 2 & 3: Improv by rearranging the rhythmic order of the motif using the given notes.

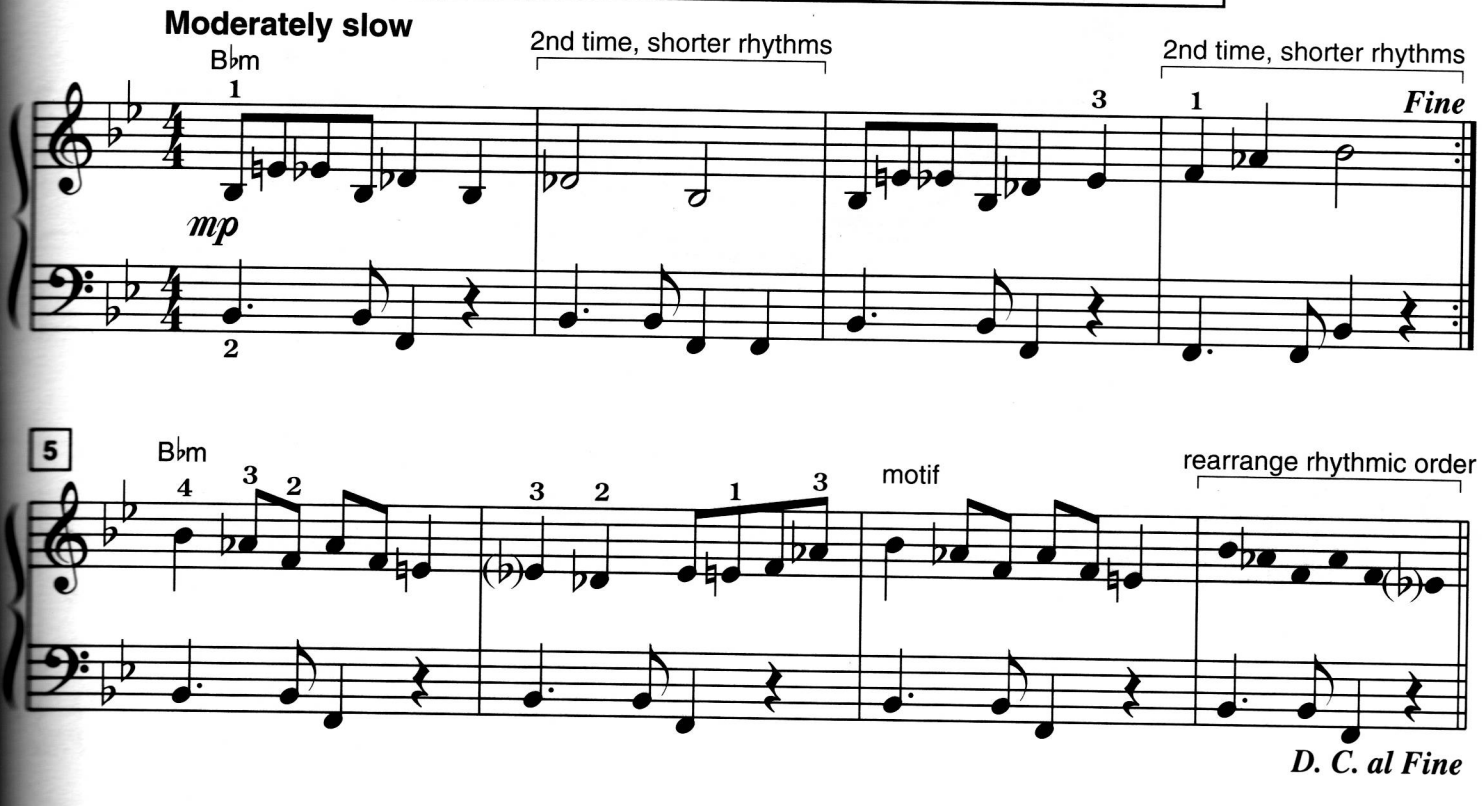


Combining Rhythmic Rearrangement and Improvising Shorter Rhythms

IMPROV SCORE

Measures 1–4: **1st time,** play as written.
2nd time, improv shorter rhythms at Improv measures.

Measure 8: Play as written, rearranging the rhythmic order of the motif.



Jamming #13:
Combining Improvised Shorter Rhythms and Rearranged Motif Rhythms

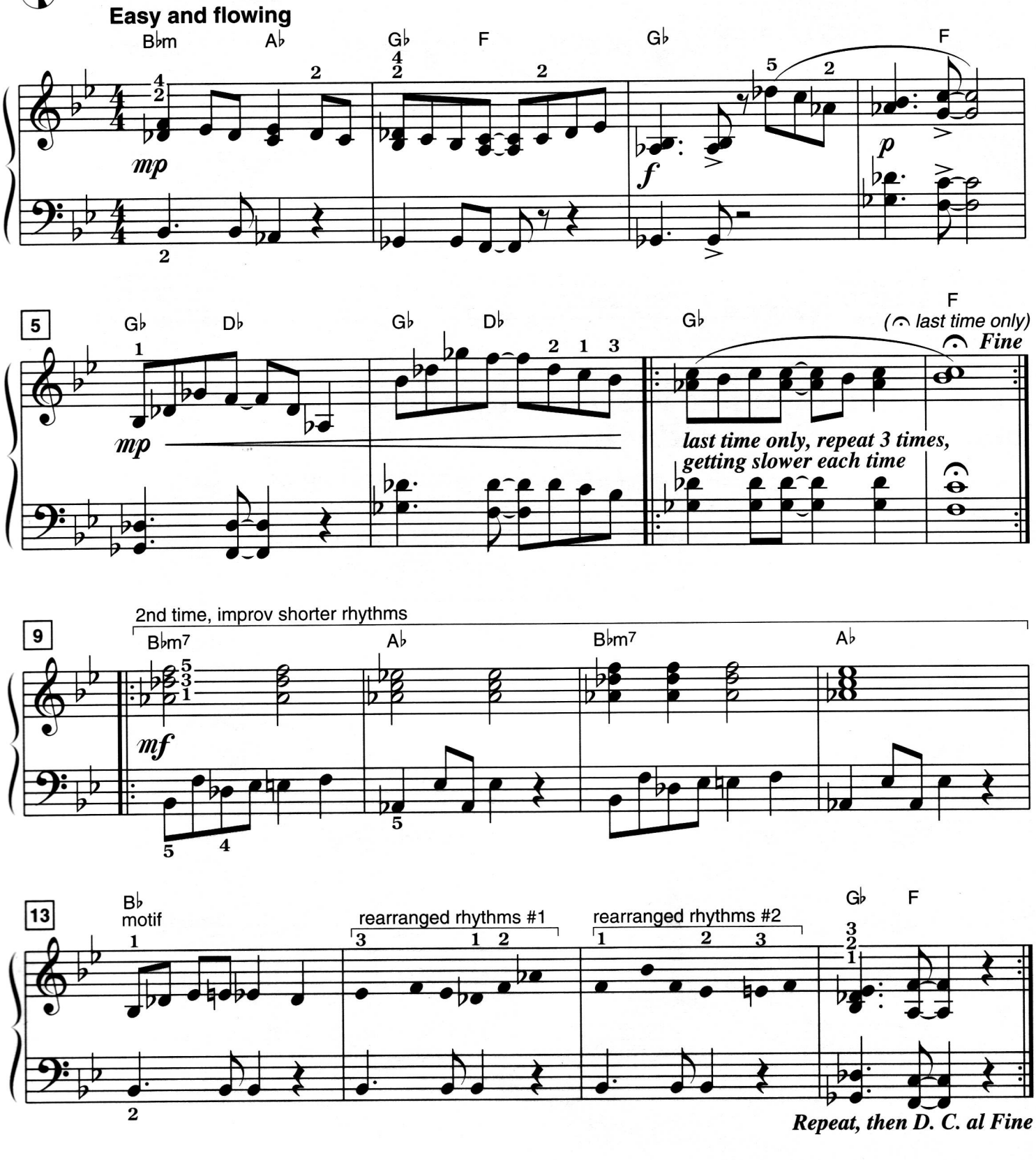
IMPROV SCORE

Measures 9–12: **2nd time,** improv shorter rhythms in improv measures.

Measures 14–15: Improv rearranging the rhythmic order of the motif (m. 13) using the given tones. Repeat measures 9–16,

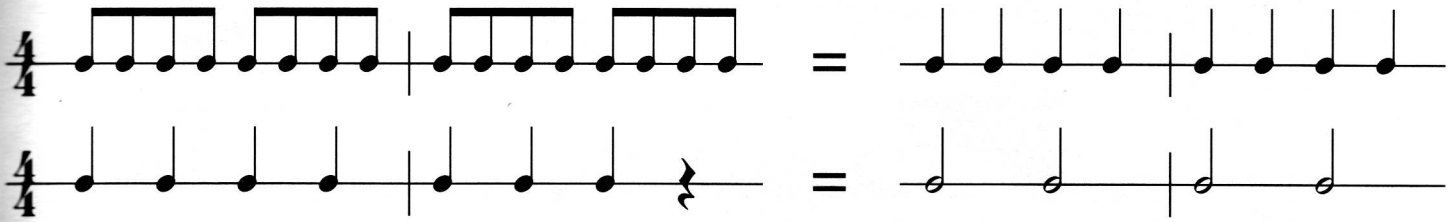
Latin Heat Wave

Track 42



Improv Idea #14:
Developing Rhythmic Freedom by Improvising Longer Rhythms

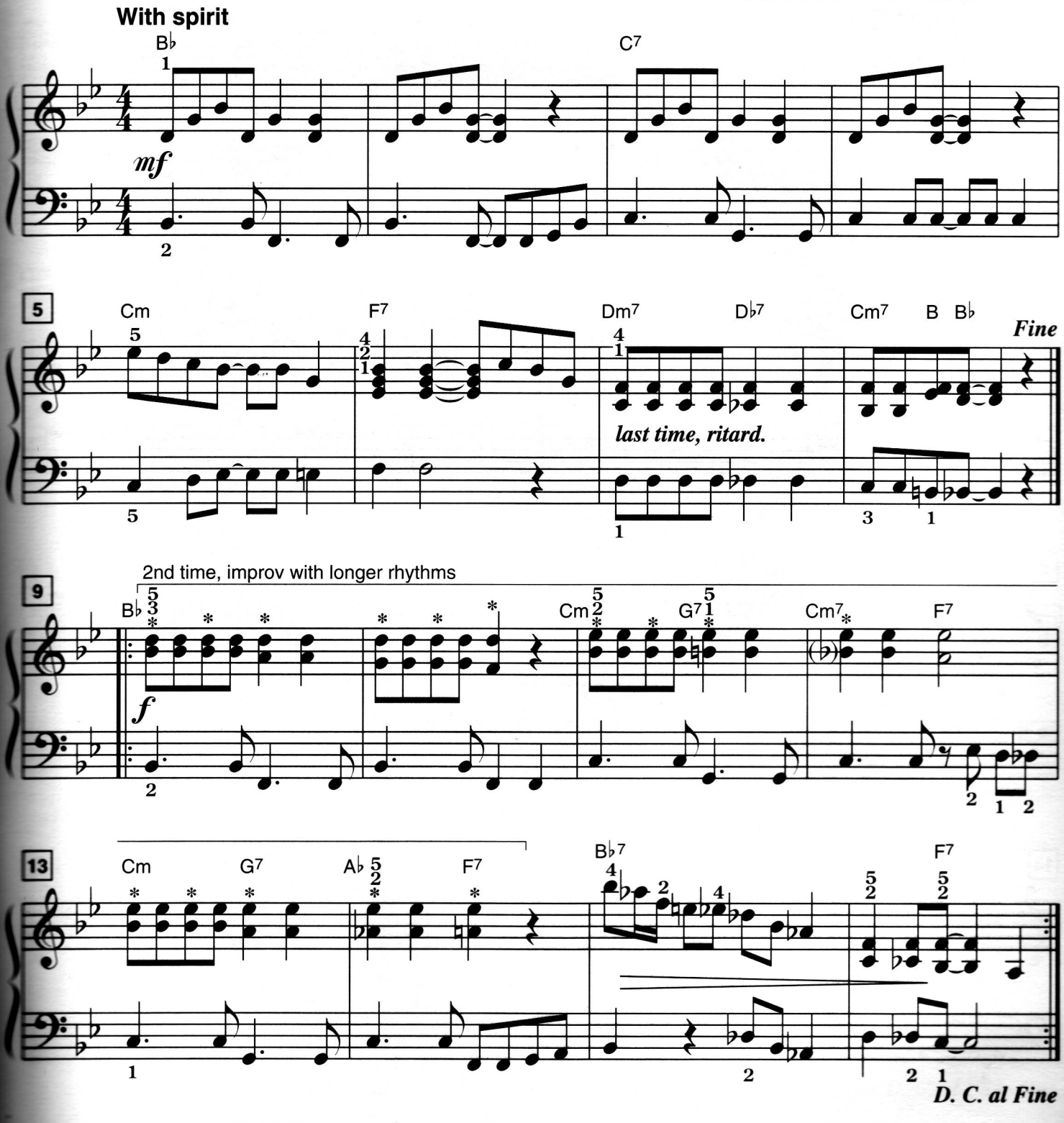
Another way to improv is to change written rhythms into *longer* rhythms.



Stretching It Out

IMPROV SCORE

Measures 9–14: **1st time,** play as written.
2nd time, improvise longer rhythms on the tones marked with *.



Improv Performance #14:
Playing As Written and Improvising Longer Rhythms

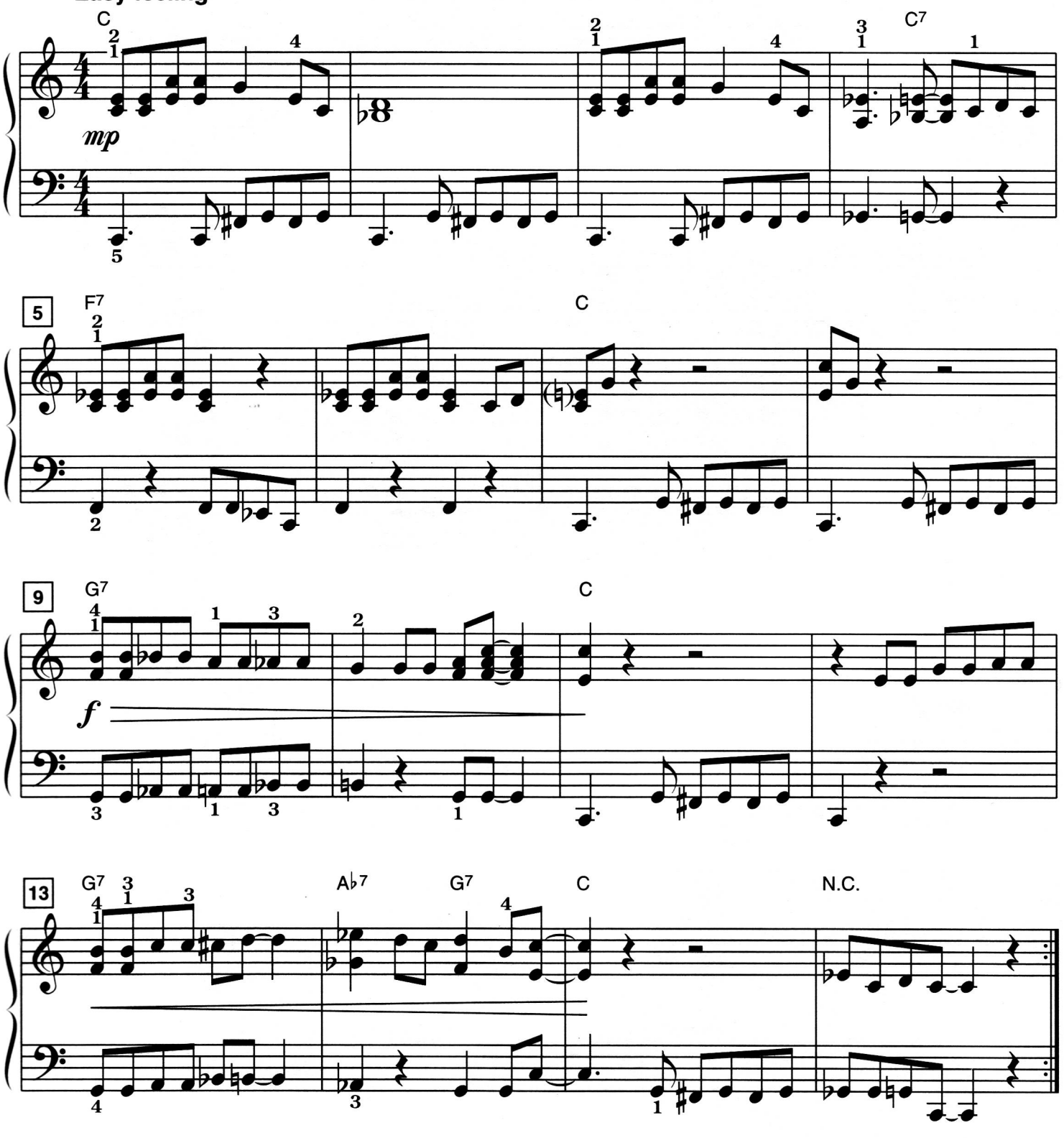
Write in * over those *RH* tones that you choose to improv longer rhythms.

IMPROV SCORE
1st time, play as written.
2nd time, improv longer rhythms where you have written *.

Happy Times

Track 43

Easy feeling



Making Improv Decisions #14:
Playing As Written and Improvising Longer Rhythms

IMPROV SCORE

Measures 7–8: **1st time,** play as written. Repeat several times, mixing improvising longer rhythms with the written rhythms. Use the pedal freely.

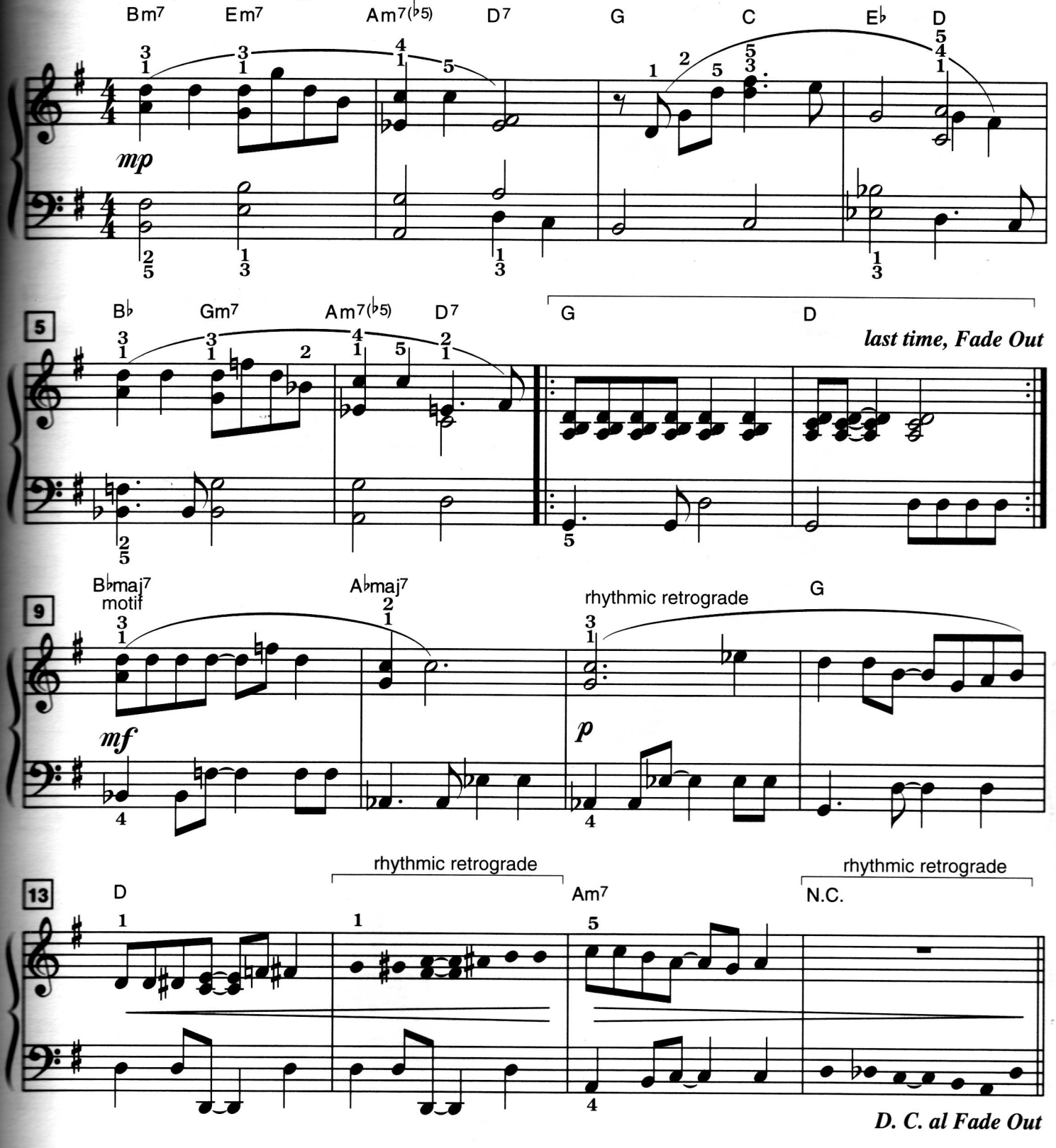
Measures 9–12: Note how a two-measure motif (m. 9–10) is used to create a *rhythmic retrograde* (m. 11–12).

Measures 14 & 16: Improvise a *rhythmic retrograde* of the previous measure's rhythm using the given tones. *LH* in measure 16 should be retrograde of *RH* in measure 15.

A Quiet Moment

Track 44

Slowly, with feeling

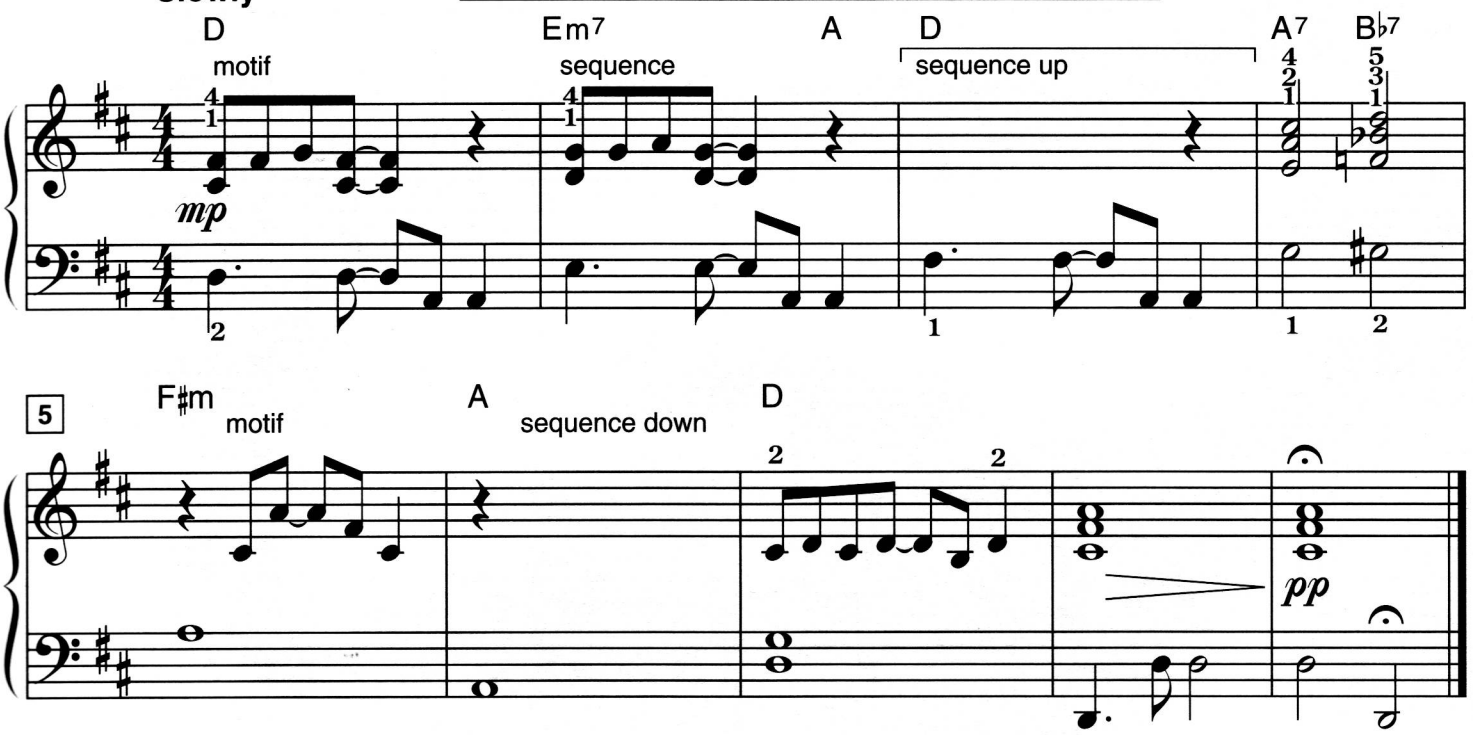


More Choices for Improv #14
Improvising Sequences and Longer Rhythms

When a motif is expanded in improv by repeating it on higher or lower tones, it is called a **sequence.** When sequencing, move up or down to the next scale tone, observing the key signature.

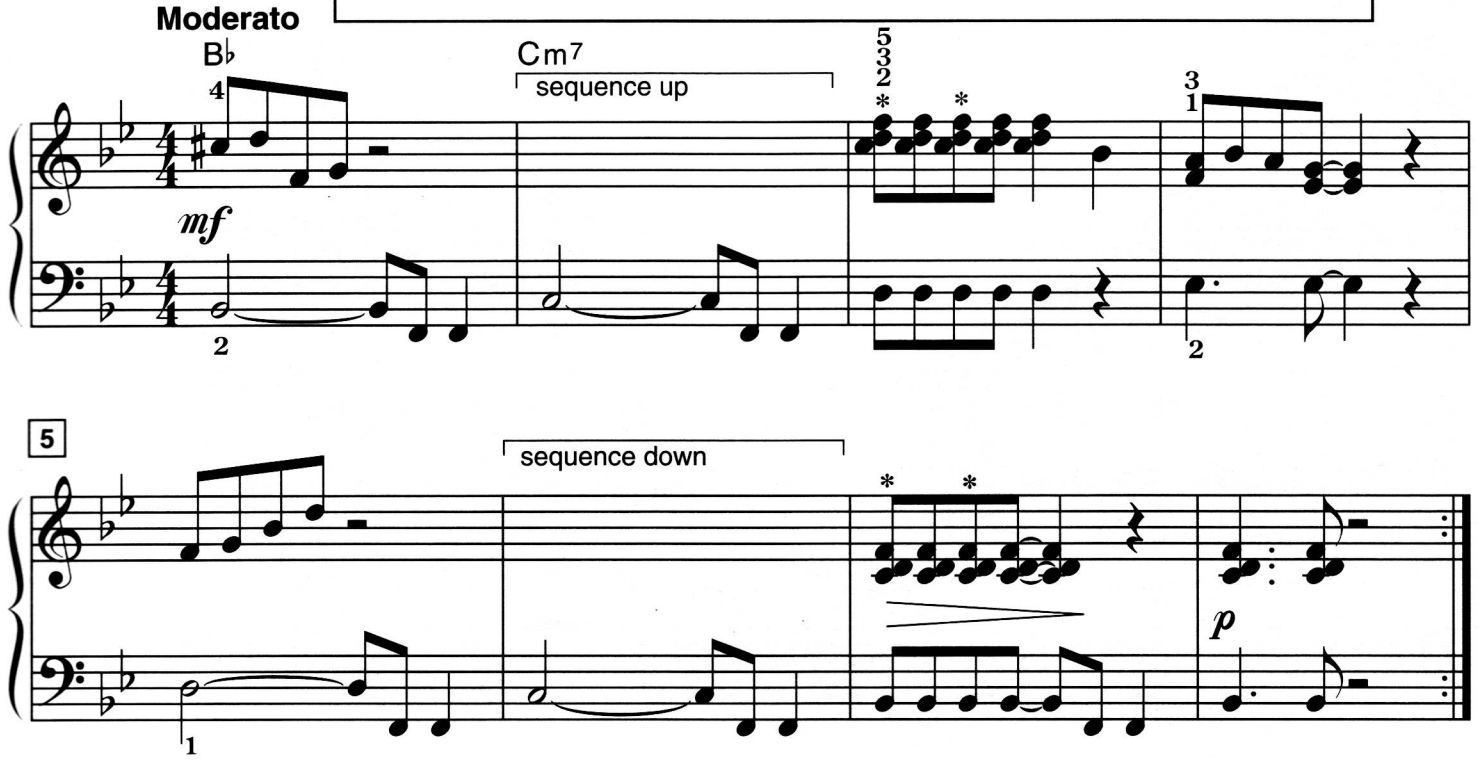
Almost the Same

IMPROV SCORE
Measure 3: Improv a sequence moving *up.*
Measure 6: Improv a sequence moving *down.*



Places to Go

IMPROV SCORE
Measures 2 & 6: Improv sequences either *up* or *down* as indicated.
Measures 3 & 7: **1st time,** play as written.
2nd time, improv longer rhythms where marked with *.



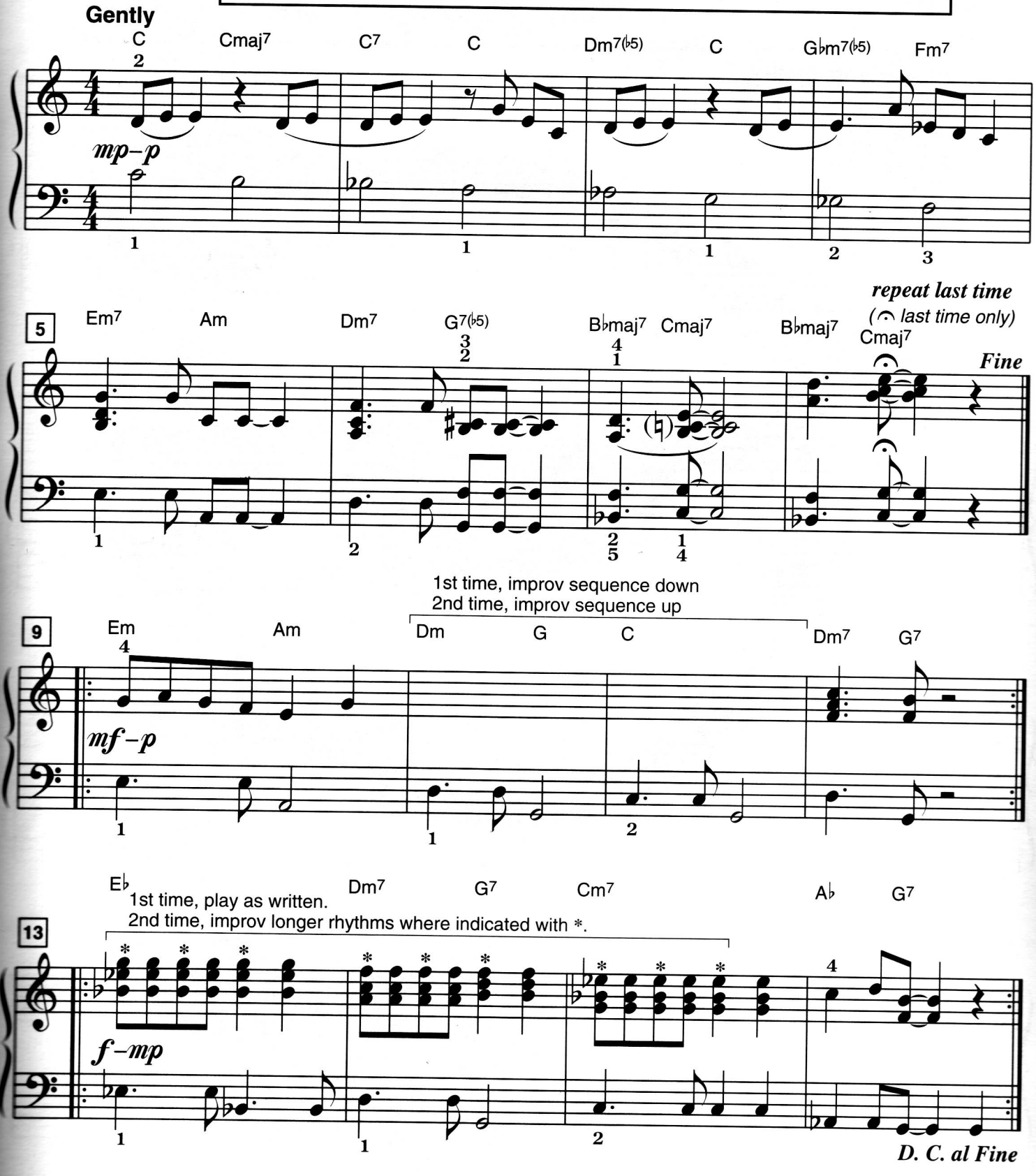
Jamming #14:
Combining Improvising Longer Rhythms and Sequences

IMPROV SCORE

Measures 10 & 11: **1st time,** improv sequence down.
2nd time, improv sequence up.

Measures 13–15: **1st time,** play as written.
2nd time, improv longer rhythms where indicated with *.

Caring



Improv Idea #15:
Improvising Like a Pro

A professional improvisor uses a combination of improv ideas to create musical excitement. The following two compositions will give you a chance to play "like a pro"!

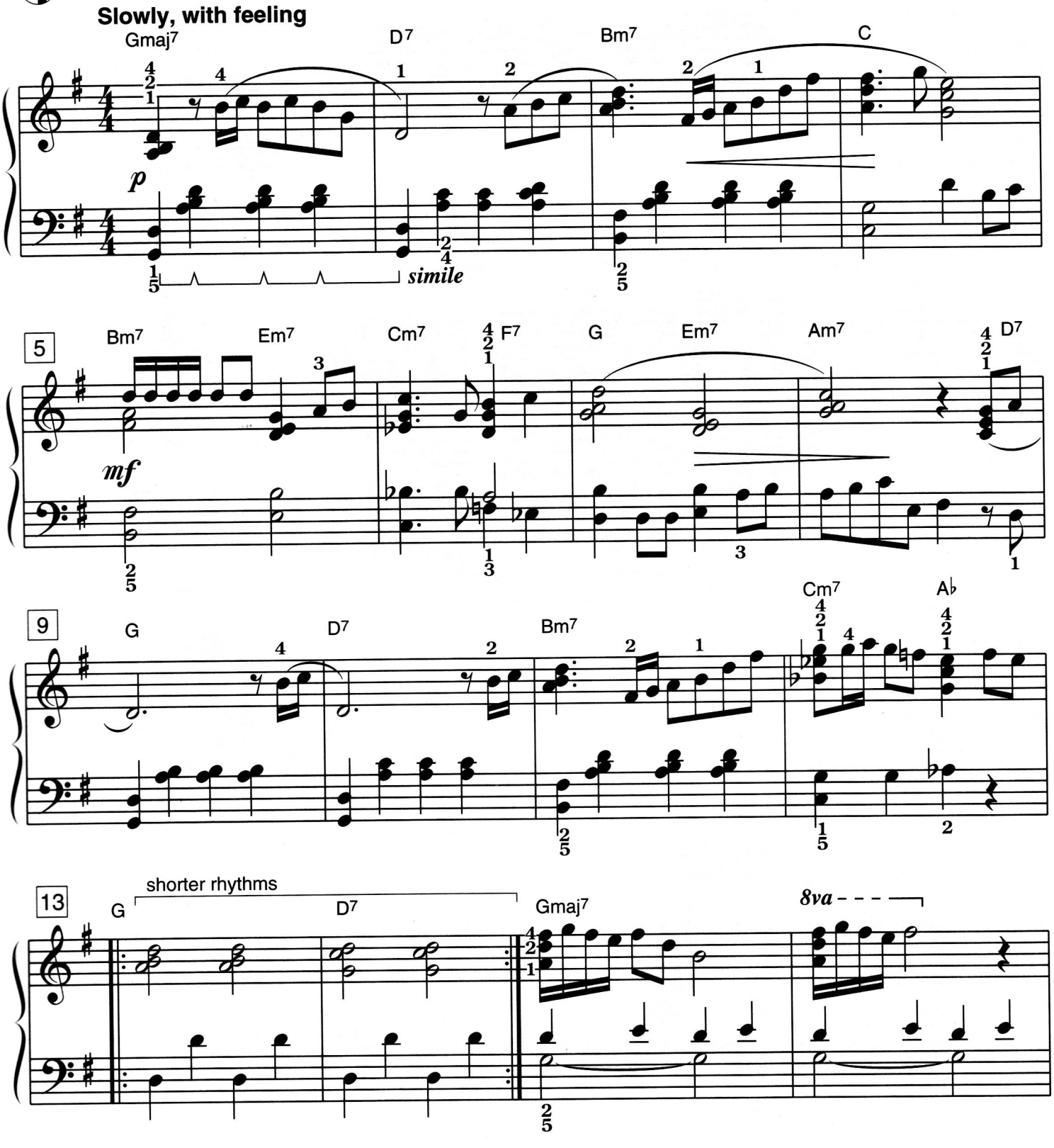
Rebecca's Nightingale

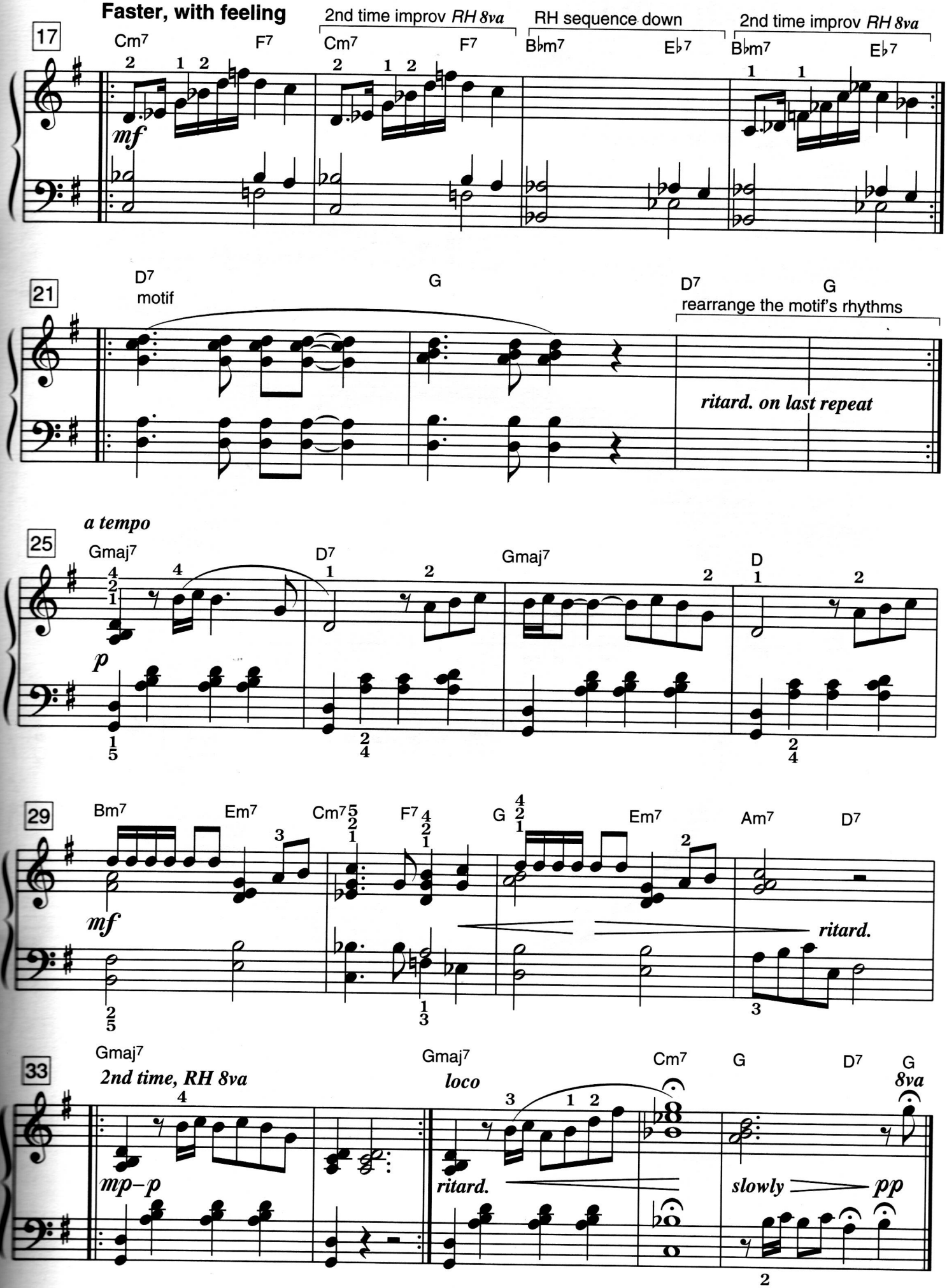
Track 45

IMPROV SCORE

1. Measures 13–14: **1st time,** play as written.
2nd time, improv *shorter* rhythms in *RH.*
3rd time, improv *shorter* rhythms in *LH.*

2. Measures 23–24: 1st time, *rearrange the motif's rhythms.*
2nd time, play *RH* ***8va*** and *rearrange the motif's rhythms.*




Faster, with feeling
17
Cm7
F7
2nd time improv RH 8va
RH sequence down
B♭m7
E♭7
mf
21
D7
motif
G
rearrange the motif's rhythms
ritard. on last repeat
25
a tempo
Gmaj7
D7
D
p
29
Bm7
Em7
Cm7
F7
Am7
mf
ritard.
33
2nd time, RH 8va
loco
Cm7
8va
mp–p
ritard.
slowly
pp

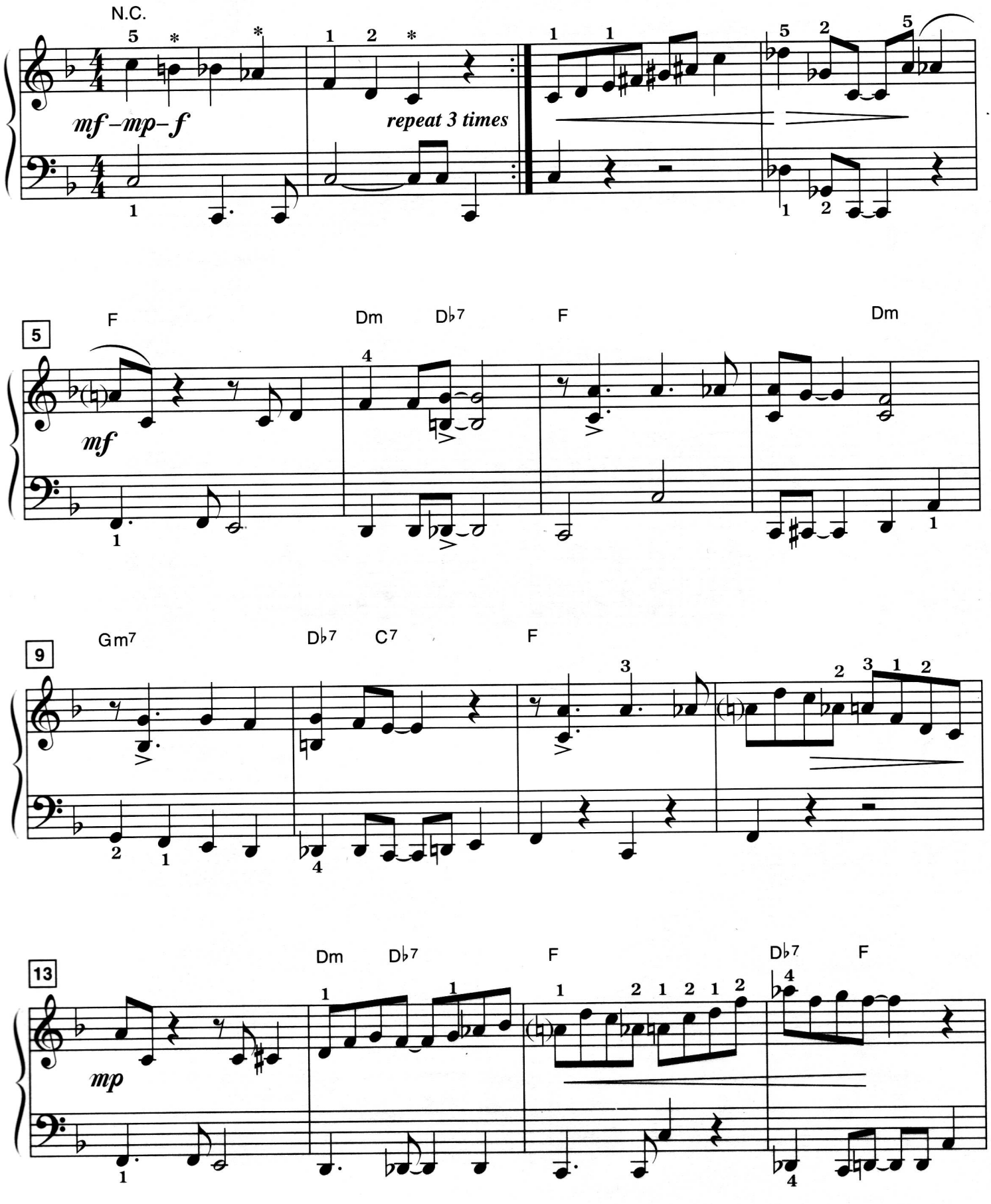
Improv Performance #15

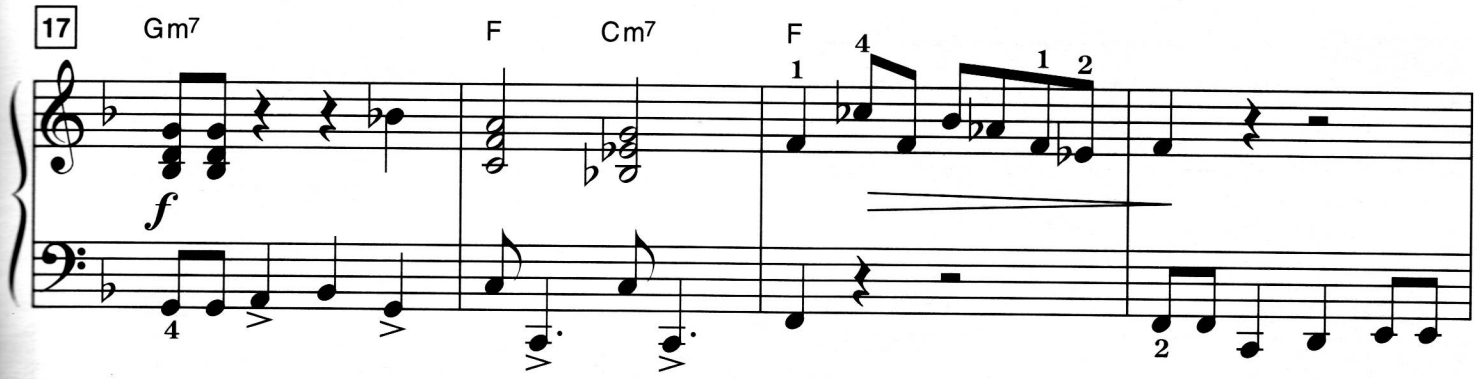
Riverside Drive

Track 46

IMPROV SCORE
Meas. 1–2: Play *either* as written or anticipate notes marked with *.

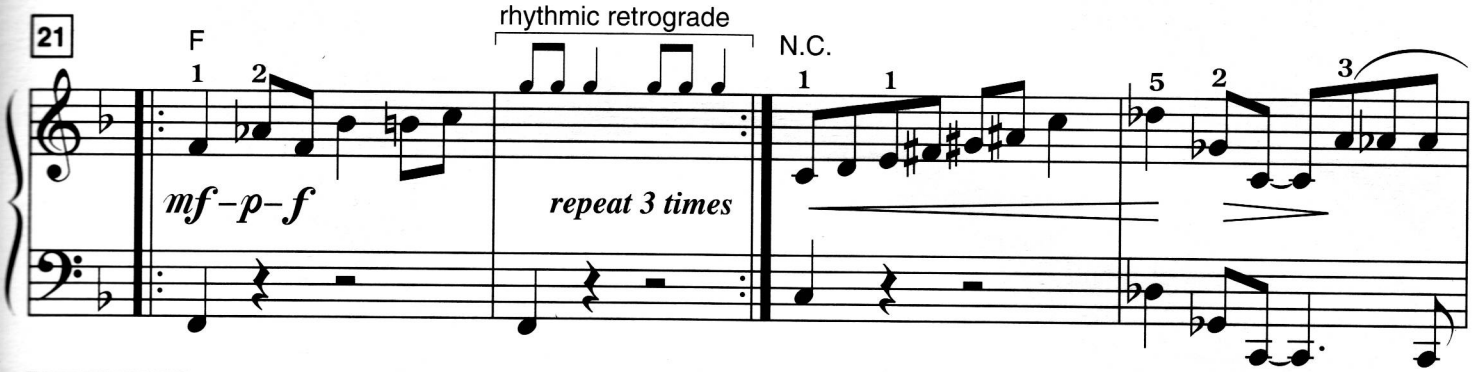
Moderately, with energy





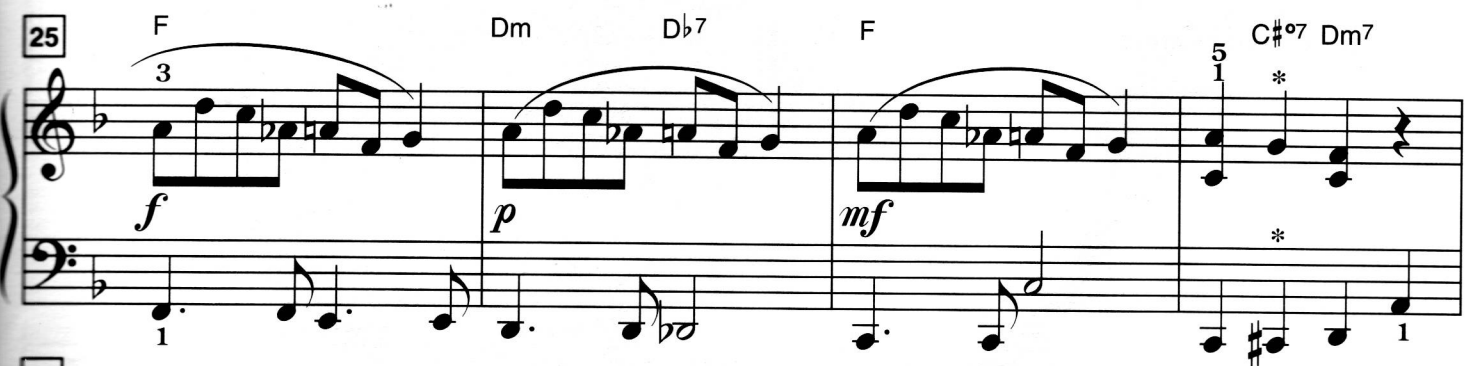
IMPROV SCORE

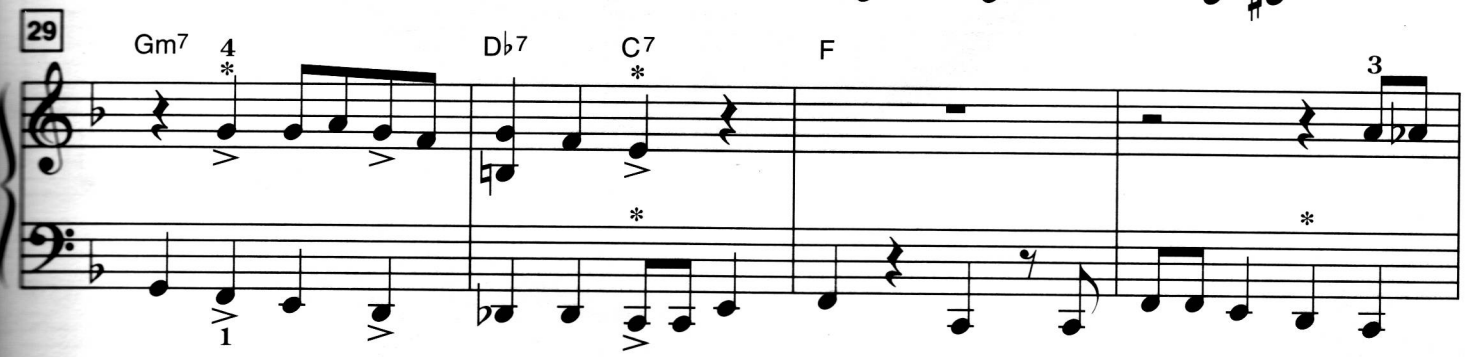
Measure 21: Improv using rhythmic retrograde of motif in measure 21.

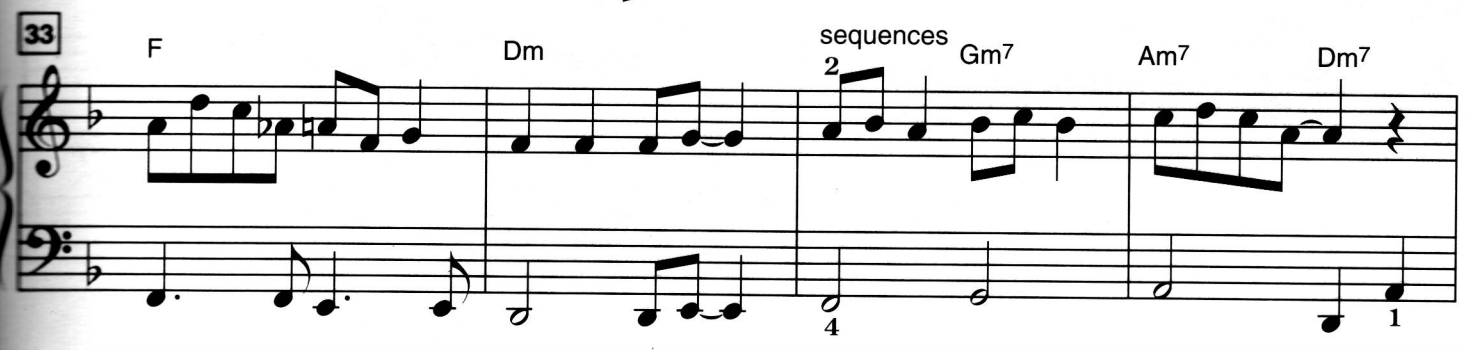


IMPROV SCORE

Measures 25–32: "Your Decision Section" – Play as written and/or improv *RH* ***8va,*** *BH* ***8va,*** changing dynamics, anticipating notes marked with *—it's your choice!

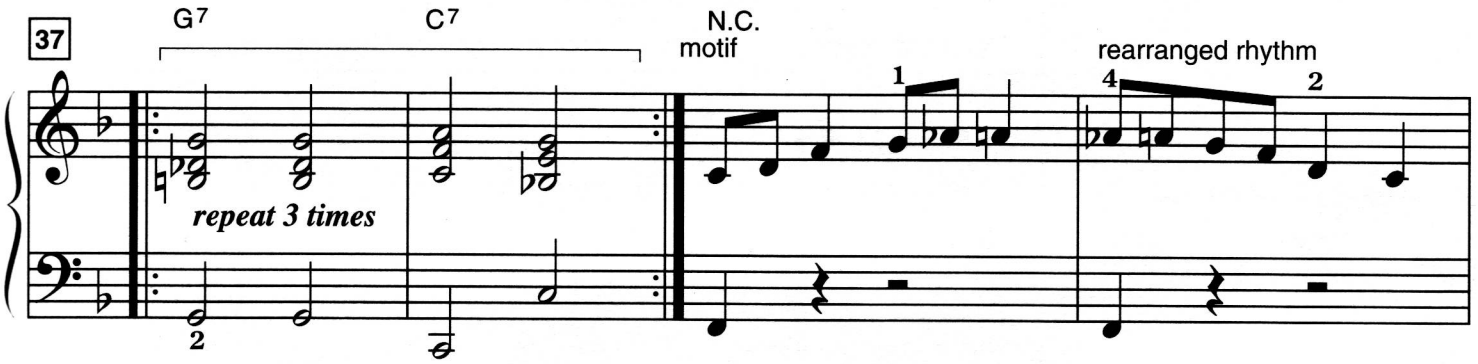






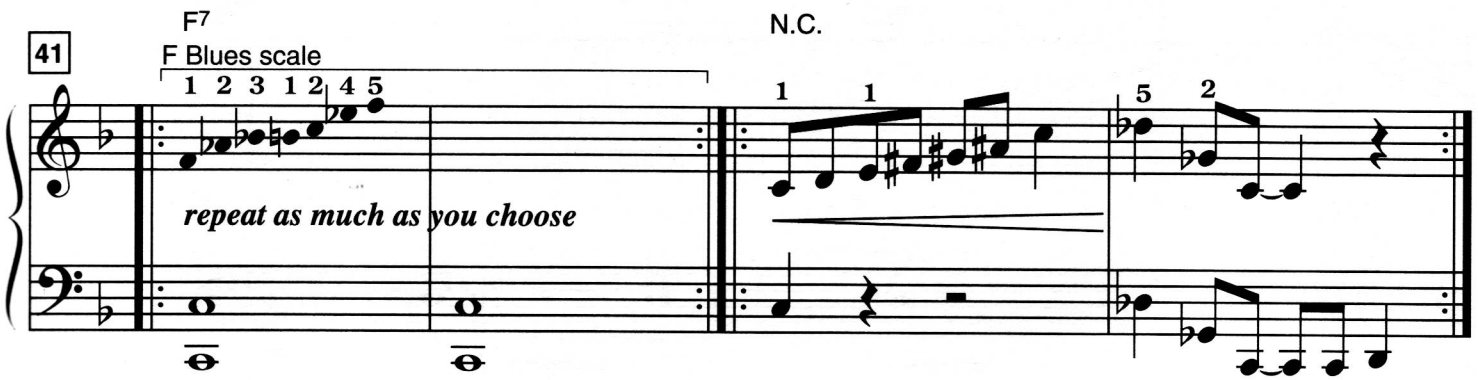
IMPROV SCORE

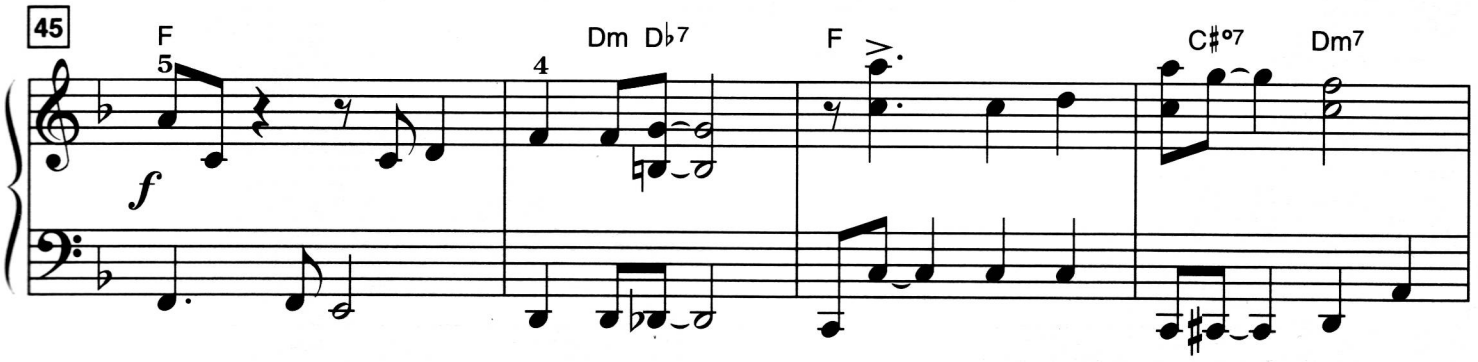
Measures 37–38: Mix playing as written and improvising shorter rhythms.

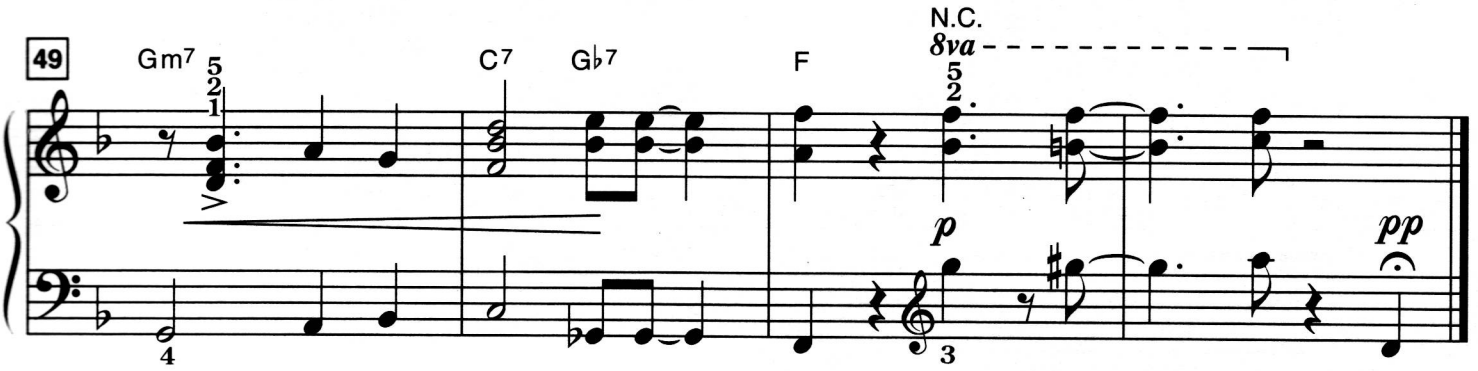


IMPROV SCORE

Measures 41–42: Use any of the tones of the F Blues scale to improv using either syncopation, shorter/longer rhythms, rhythmic retrograde or rearranged rhythms of motifs used in this piece. Improv like a pro!

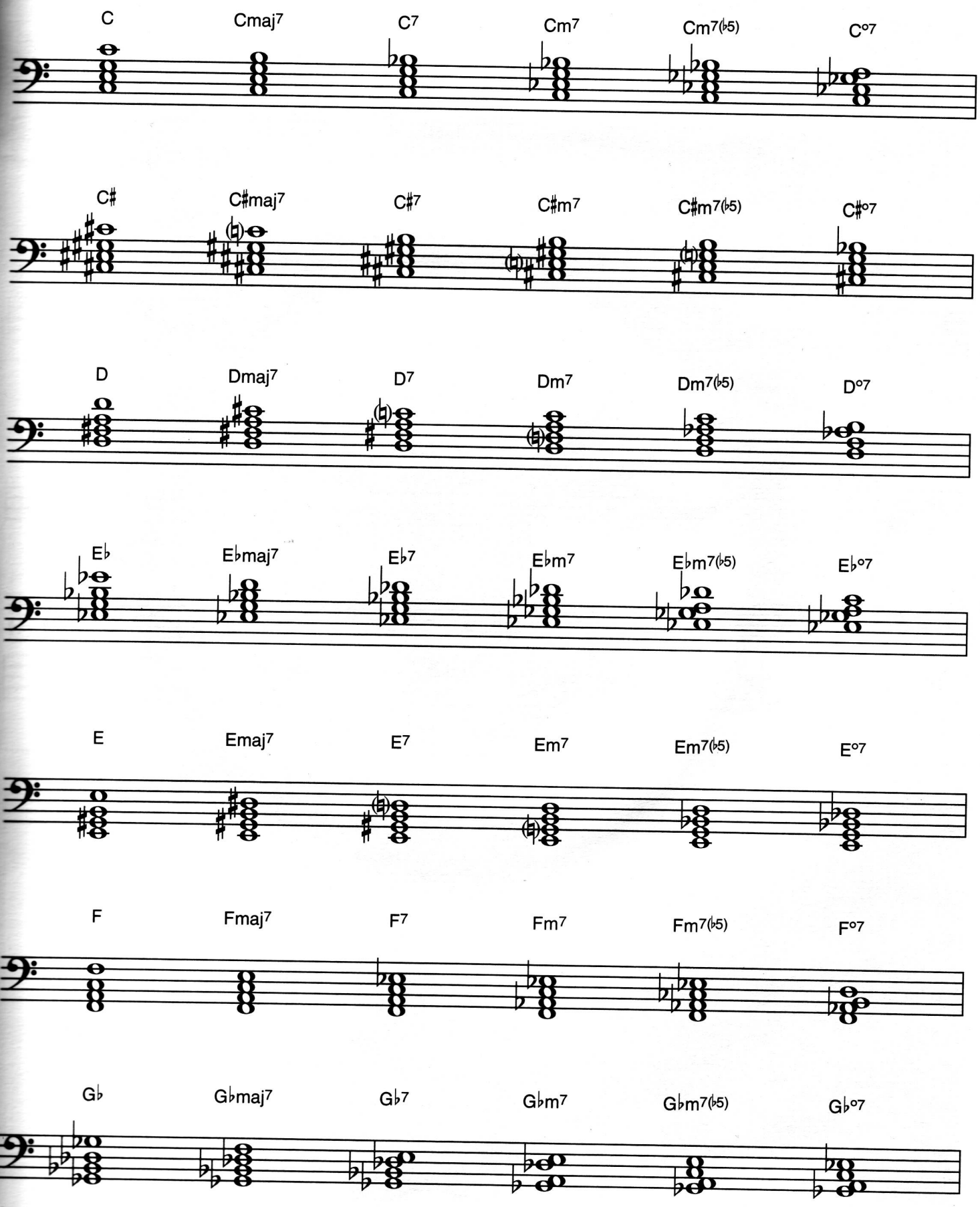


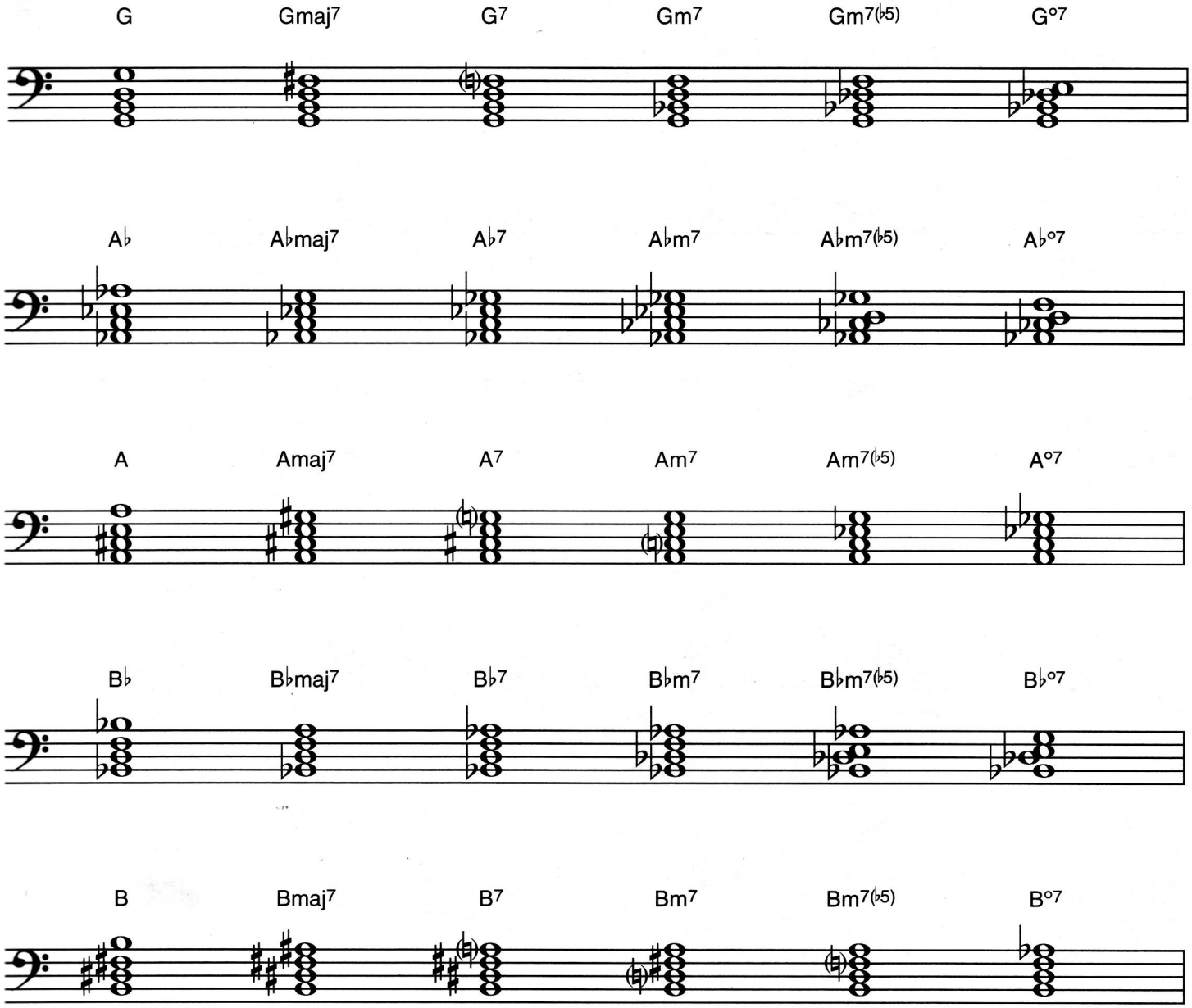




CHORD DICTIONARY

Chord Symbols are used to help keyboard players add harmony to the melody and "fake" the left-hand accompaniments. Here are some of the basic chords, many of which are used in this book.




G
Gmaj7
G7
Gm7
Gm7(♭5)
G°7
A♭
A♭maj7
A♭7
A♭m7
A♭m7(♭5)
A♭°7
A
Amaj7
A7
Am7
Am7(♭5)
A°7
B♭
B♭maj7
B♭7
B♭m7
B♭m7(♭5)
B♭°7
B
Bmaj7
B7
Bm7
Bm7(♭5)
B°7